

February 1936

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In This Issue "GETTING FUN OUT OF MUSIC" by Hendrik W. Van Loon



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SPECIAL NOTICES		OLEASE ASK FRA
ANNOUNCEMENTS	THE ETUDE MUSIC MAGAZINE Founded by Theodore Presser, 1883	CENTURY
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VIOLINS: Thompson, 1788 & 1783; Moit- essier, 1800; others. Bows: Dodd, Prell, and others. All fully guaranteed. R. W. Fer- rier, Elizabethtown, N. Y.	VOLIME LIV, No. 2 FEBRUARY, 1936 EDITORIAL AND ADVISORY STAFF	YOU WILL SAVE MONEY ON YOUR MUSIC BILLS
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FEBRUARY, 1936		2.30 West 40 SL, New York, N. Y.
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the Alfredo. The troupe will visit Philadel-pbia and Brooklyn for four performances each. KATHRYN MEISLE has won a distin-Long life and success to this group with its splendid traditions. guished success with the San Francisco Opera Company, when, as Erda in "Das Rheingold she "sang gloriously," recalling the "voices of great Erdas of other days." Later, as Fricka in "Die Walküre," Miss Meisle was "regal, THE AUCKLAND SOCIETY OF MUSI-THE AUCKLAND SOCIETY OF MOSI-CIANS (New Zealand) recently gave a pro-gram devoted to the works of Schubert and Schubert; the "Quintet in E-flat, Op. 44" of Schubert; the "Quintet in E-flat, Op. 44" of dignified, poised, with a voice both opulent and fresh. THE SECOND MASS, IN D MINOR, a

known Indian soprano, made a farewell to her

musical career when, on November 30th, she

NINA HAGERUP GRIEG, widow of Ed-

vard Grieg, celebrated on November 24th her

ninetietb birthday, in Copenhagen, where she has lived since 1915, except for a few months

of the summer when she returns to the Har-danger Fiord of Norway, where the master

wrote many of bis best works. A noted singer

in her day, Mme. Grieg contributed much to the popularizing of ber husband's songs and

was generally reputed to be his best interpreter.

Schumann; and songs of both masters. seldom heard work by Luigi Cherubini, was presented on December 7, 1935, by the Uni-LOUIS ECKSTEIN, Chicago music patron, who chose for his "vacation" the sponsoring and managing for twenty years, of summer versity Extension Department of Music of Columbia University, New York. The Barnard seasons of opera at Ravinia Park, instead of luxuriating on a yacht, died at his home on Glee Club, Columbia University Glee Club, Columbia University Chapel Choir, Columbia November 21st. American music is greatly University Orchestra, and soloists, all com-bined, were led by Lowell P. Beveridge, in debt to the fine spirit of this benefactor whose noble "hobby" is said to have cost him PRINCESS TSIANINA, internationally more than a million dollars.

esented at the Royal

Flemish Opera. Its world

THE SAN FRANCISCO ACCORDION CLUB drew a crowd of ten thousand to its annual picnic at California Park of Fairfax a suburb of that city. The press deplored the commercializing instead of emphasizing the artistic import of the event. Good! "HET MEISJE VAN



EMILE HULLEBROECK broeck and is said to be of

just the type called for by the picturesque, colorful, delightfully folklor-istic story, of which the great Flemish painter. Van Dyck, is the central figure

MUSIC AXIOM FOR FEBRUARY @ @ @

hundred million listeners-about one in ten of all the human race. And sixty-seven per cent of what they hear is music Would you be happy? Let music illumine your soul.

ISIDORE DE LARA, widely known composer, died on September 2nd, at Paris. Born in London in 1858, he was musically educated mostly in Italy. His "The Garden of Sleep' was long a favorite, especially with contral-tos; and of his several operas "Messaline" was produced at La Scala of Milan, with Toscanini conducting, and later at the Metropolitan of New York.

PROFESSOR C. SANFORD TERRY, the eminent English musician and writer, has received from the University of Leipzig the honorary degree of Doctor of Philosophy, in recognition of his "distinguished work on the lives of Johann Sebastian and Johann Christian Bach."

WILLEM MENGELBERG has made his WILLEM MENCELEERG has made his reappearance with the famous Concertgebouw Orchestra of Amsterdam, Holland, when he led the program of October 24th. It was October 24th of 1889 that he made his dèbut with this organization, as soloist in the "Con-conducting. Three Just, with Willem Kes concert of the Concertensburghe he led his first appeared in a concert at the Wilshire-Ebell Theater of Los Angeles. She was assisted by Theater of Los Angeles. She was assisted by Ishtiopi, a young Indian baritone; Georgia Williams, violinist; and Cbarles Wakefield Cadman and Homer Grunn, composers. The Princess now plans to enter religious work. concert of the Concertgebouw.

HON. TOD BUCHANAN GALLOWAY,

HON. TOD BUCHANAN GALLOWAY, eminent lawyer, musicologist, composer and writer, passed away on December 12th, at Columbus, Ohio. Born in Columbus, October 13, 1863, Judge Galloway finished his educa-tion at Amherst College, was admitted to the buck of the sherted Puckets Ludge of Fernel. bar and twice elected Probate Judge of Frank-lin County. Throughout his life he had a strong interest in music, with a unique gift for composition. His songs became widely known, and The Gypsy Trail was sung throughout the English speaking world. As a writer, as generative replace to a set the tengthsh spearing worns. As a writer, THE RADIO is estimated now to reach two jundred million listeners-about one in ten presenting tales from musical life and lore. and he long was among the most brilliant stage for an ovation to himself and he solution to himself and the soluti

FREDERICK LACOBL of the younger group of American composers, heard his "Concerto for Violoncello and Orchestra," when it recently appeared on a program of the Cleveland symphony Orchestra, with Victor de Gomez, principal violoncellist of the orchestra, as soloist.. and Artur Rodzinski conducting. The

of Wanganui.

cnoirmaster of St. Lukes Church, German-town, Pennsylvania, St. Peter's, Albany, New York, and St. James', New York City. He founded the Brooklyn Oratorio Society and was a Professor of Music in Columbia Uni-

was a Protessor of Arusse in Countas en versity from 1013 to 1030 when he became professor emeritus. His anthems and other church music have been widely used, as is his "Essentials of Choir and Voice Training."

LE THEATRE DE LA MONNAIE, the

time-honored Opera of the Belgian capital

of Saint-Saëns with a gala performance of his "Samson et Dalila." A happy choice, since this work was given in Brussels, in the original

French, on the platform of the Société de Musique, in 1878, within a year of its world

première at Weimar on December 2, 1877, after having been denied a performance by

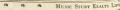
WELLINGTON, NEW ZEALAND, has

had a musical competition for which there were entries of more than three thousand competitors. Included in it was a Grand Op-

era Contest, won by Colin Franklyn-Browne

the leading theaters of its native Paris.

(Continued on Page 122)





A ROTARY CONCERT IN THE INTERNATIONAL FRIENDSHIP GROVE

A Great Objective for Rotary

HE fine aims of the Rotary Clubs in all parts of the world are too well known to need recounting. Their ideals and their spirit have benefited our civic and business life in a really magnificent manner. Similar service clubs have extended the idea, and there can be no question that this has lubricated our complex problems of living in innumerable very important ways.

Now comes a plan to enlist Rotary to employ music as one of the means of furthering its great objectives. The proposal has come from the fertile brain of Dr. William H. Tolman, now a resident of Pawtucket, Rhode Island, but erstwhile a citizen of the world. Dr. Tolman is one of the foremost economists of the times.

After extended deliberation he came to the conclusion that one of the ways in which Rotary might be of most service to communities all over the world was to formulate a plan in which Rotary might back the organization of regular choral festivals in hundreds of our cities everywhere.

This plan was inaugurated with the idea of establishing in Pawtucket an International Friendship Grove, promoted by the Pawtucket Rotary. This Grove consists of sixty-seven trees, each of which symbolizes each of the sixty-seven countries where Rotary has been established. The Friendship Garden in the same park, the creation of Park Superintendent Corrente, is the locale for the Shakespeare Garden. a suggestion of the Pawtucket Rotary, where Mr. Corrente has assembled specimens of all the plants and flowers mentioned in the plays and poems of the Bard of Avon. The dedication of the Shakespeare Garden on August

18th of last year was intrusted to Percy Hodgson, Immediate Past President of the Pawtucket Rotary, as Chairman of the Music Festival, with Stuart Barstow, Lawrence W. Corrente, Thomas A. Widdop and William Mikeljohn as colleagues. They organized the choral resources of the city into a large chorus, with fine instrumental support and offered a superb Music Festival to some eight thousand auditors. The soloist of the Festival was the well known operatic baritone, Forrest C. Dennis.

The International Service of the Pawtucket, like all other Rotary Clubs, is a liaison for the promotion of better world acquaintance, understanding and appreciation. Its Chairman, Dr. William H. Tolman, has resided in many of the European capitals; he has been officially connected with some eleven international expositions and congresses; he

has been decorated by the Governments of France, Belgium, Italy, Hungary, Czechoslovakia and Germany; he is a member of the Society of Political Economy of Paris, the Statistical Societies of Paris and Hungary, and the Académie du Var, France. This world acquaintance and personal contacts with men and movements abroad have been placed, con amore, at the disposal of the Pawtucket Rotary.

Music is the only universal language. The International Service feels that this universal characteristic of the three thousand eight hundred and forty-seven Rotary Clubs, with their membership of one hundred and sixty-one thousand in sixty-seven countries of the world, can be utilized in a plan whereby these Rotarian centers may promote and support State music festivals, to the great delight and inspiration of these world centers.

The power of Rotary, in furthering such a movement, could be tremendous. Rotary might acquaint itself with the splendid work already accomplished by the American Choral and Festival Alliance, Incorporated, founded by Mrs. William Arms Fisher, and lend it the practical support which groups of business men would gladly give if they took the time to analyze the profitable results which come from such humanizing activities as may be brought about by mass singing of a high and inspiring order. In the dedicatory address, Dr. Tolman said:

Some six years ago, contact with the Rotary Club at Toulouse, France, disclosed the existence of an institution known as the Académie des Jeux, Floraux, Its objective is the cultivation of songs and poetry in annual competitions which have continued uninterruptedly for the last six hundred years, excepting the period of the French Revolution. "This idea and ideal appealed to the Pawtucket

Rotarians, who nurtured and cultivated the thought which today culminates in this music festival.

"The unity of this Friendship Grove, surrounded by its gardens of flowers, is emblematic of power and beauty, which would include the whole world through friendship and peace. This is the lofty and noble ideal which the Pawtucket Rotary Club is offering for your contemplation and realization.

"Trees, flowers, music, friendship, peace."

Here is a movement which, in the hands of men of vision,

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may easily attain magnificent proportions. One wise sage recently said, "Many men do not have enough vision to oil the hinges of the eyes of a mosquito." Not so the Rotary group. They have always shown themselves willing and ready to promote any plan of genuine consequence in our civic life.

In employing music to bring together the great objectives of Rotary, the most powerful human emotional engine for motivating great masses of mankind would be thrown into action. The triumphant figures of history, from Babylon to this day, have realized that in music there is a force for stimulating the best in vast groups of men. In Rotary there are many of the finest minds and characters of this age. Surely a large enough section of this great organization will picture the possibilities of this powerful influence to inspire wide action among Rotary Clubs everywhere, to put music into use in developing the high practical altruistic aims of the organization

In the great chorus in praise of the usefulness of music to man and the State, the sage phrase of Napoleon I stands out in hold relief:

"Music, of all the arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

No one knew the forces which sway masses of men better than the little Corsican.

The Piano and Your Problems

HOW DO YOU SOLVE your problems? How do you find a way out when the time comes that you must make a momentous decision? Decisions are the great moments in life. The more important the man, the more the decisions multiply.

There comes a time when decisions become so troublesome that one's thinking apparatus seems to stop. The busy man recognizes it as a state of brain fag. Unimportant decisions do not matter. We knew one good lady who found herself in terrible distress when it came to the matter of what color of hat she should wear. The difficulty which millions of her sisters had was how to get any kind of a becoming hat at all. When trifling problems become magnified-look out! This sometimes is a harbinger of nervous disorders.

The average active business man often goes home with many unsolved problems. The popular psychological books ("How to Succeed Without Fits," and so on) tell him to banish his business troubles until the next day. Ever try it? If you succeed in doing it, you are either a miracle man or you have some such plan as we are about to suggest. If you can forget your problems, without displacing them temporarily in your mind with some engaging form of activity that compels close concentration, you are a fathead. An absorbing book or a lively game may do it. That is the reason why so many men go in for detective stories and poker. These, however, do not begin to have the brain resting power that music unquestionably possesses.

Lucky is the man who has been trained in his boyhood in music. He possesses one of the most valuable of all life assets -a means of resting his tired brain and allowing his thought processes, that permit sound judgment, to become coördinated and adjusted for a fresh start.

Scores of business men, many in the highest positions of re sponsibility in the land, have told us that when things get into such a mix that they do not know which way to turn, they spend an hour or so at the piano keyboard, and that after this mental and nervous rehabilitation they approach their problems afresh, only to find that by some mysterious process of the subconscious mind, business situations which seemed impossible to solve, have solved themselves. The father who buys a good piano for his boy, and who sees that he has a practical training in playing it, is making a life investment which should prove a hundred times as valuable as the money spent in an automobile at the same price.

Getting The Best From Radio

 $\bigwedge _{a\ remarkable}^{OW}$ that radio receiving sets have been improved in such a remarkable manner, the next step was obviously to assist the public in selecting the best programs from those which flood the air day and night. Philco Radio and Television Corporation have taken the initiative and founded the Radio Institute of the Audible Arts "as a public service contribution to the American people-to cultivate a broader appreciation of the audible arts and generally to advance from a broad social standpoint the effective utilization of the radio today."

The Institute is already in active operation under the direction of the able New York critic, Pitts Sanborn. It is disseminating brochures upon all phases of radio art, but notably listing in advance the worth while programs of social, educational and musical importance. In scanning some of these excellent booklets, we are amazed by the number of unusually fine programs which are now accessible to the American public at the mere expense of a good radio set, which almost anyone can afford. The Radio Institute of the Audible Arts, while of great

value to the home, is of equal value to the schools and the twenty-six million school children of America. The Radio Institute has much valuable material in the way of booklets, which are of immense value to the music lover and to the teacher. These have been prepared by eminent musicians. Copies of some of these are still available, without cost, to anyone who will write to the Institute, at 80 Broadway, New York. This is one of the most important free services to American educational and musical interests yet inaugurated.

The Institute recently circulated millions of copies of a statement made by your Editor. This statement was extracted from the following editorial:

"Out of the vast ocean of radio programs that flood the ether daily, there are many programs of outstanding educational and artistic importance. America far and away leads the entire world in this respect. The Radio Institute of the Audible Arts has as one of its projects a plan to enable the public to pick out these valuable cultural broadcasts so that this privilege of our modern civilization may be more readily and profitably enjoyed.

"Educators throughout centuries have extolled the value of music in child life. It is clearly the primary duty of every parent to direct the child to do what is good and to protect him from what is harmful. Even wild animals and birds have this instinct

"Do not deny your children the fullest musical opportunities. Fine music will enhance their joy of living, quicken their intellects, exalt their ideals, elevate their appreciation of beauty and help solve the growing problem of vastly increased leisure.

"Radio today is one of the great vital elements in promoting and fostering musical education. Every one of America's twenty-six million school children can now hear music of the masters

"Through the radio, the appreciation of good music has advanced more during the last ten years than in the previous ten centuries. It has developed a new desire to study the fascinating art through a musical instrument which, in turn, makes all radio programs far more enjoyable. This is clearly shown by the large number of people, young and old, now taking up music study.

"Therefore, the receiving sets, large or small, must be of the highest tonal perfection and efficiency, to get adequate results The public should know that the set with the larger 'baffle board' (front surface) naturally produces superior reception. Inferior sets do untold damage to the child's tonal perception, as well as to the nervous system, by painful distortion of even the best broadcasts. The best sets are now like opening a door to the very room in which the broadcast is given.

"Every parent and Parent-Teacher Association should insist that every schoolroom be radio equipped, so that every child in America may become familiar with the great music of the past and present. By promoting this, you will be furthering not only the æsthetic development of your own children but also the educational, cultural and social development of our America

Getting Joy Out of Music

From a Conference secured expressly for The Etude Music Magazine,

with the renowned Historian-Geographer

Hendrik Willem van Loon

of Arts degree at Cornell and later studied

at Harvard, finally securing, in 1911, his Ph.D. degree at the University of Munich. Press in England, France, Italy, Switzer- our own fun.

Dutch Republic, The Rive of the Dutch Kingdom," "The Golden Book of the Dutch Navigators," "A Short History of Dis-covery," "Ancient Man," "The Story of Mankind," "The Story of the Bible," "Life of Peter Stuyvesant," "Man, the Miracle of reter subyretant; stan, the stratche inter that in the studies music he win have but the highest enjoyment is reserved for limits of their technic. They want to play Maker, "K. R., Life and Times of constanding-the will be the who take the pains to study the art flexible. They want to play Rembrand strate Right," Yan Londs Geog- come a more acceptable person socially; he and become capable of playing music. That to become virtuois over night. To such 1 rephy"; and for many years he has con- will escape being a walldower; he will be conviction is based upon wide observation would say, "Be patient!" You do not abandon learning to read because you canmagazines. In 1923 he was awarded the John Newberry medal.

Mr. Van Loon has a practical interest in all of the arts. He is gifted as a draftsman and has always been an enthusiastic musician, having had very extensive train-

Broadcasting Company's circuit and has thus become a familiar figure in millions of homes .- EDITORIAL NOTE.

HOLD a brief for joy. Joy is the obligation of the race, especially in these impossible years, when the thin veneer of civilization is still unable to conceal those traits of savagery inherited from aboriginal man, which do so much to bring unnecessary tragedy into life. None of us, in this day, get the joy from living to which believe we must be entitled. This is especially true in America, where we make frantic efforts to be amused but get very

little joy. Fun is a personal matter. If you do not believe this, look at a kitten playing with a ball of yarn or a small boy taking a clock to pieces. The technic of joy begins when one starts to make mud pies, but somehow thousands of misguided folks seem to lose the idea and imagine that fun is something which must be bought. Of course one can buy laughter via books, movies, radio, the theater, magazines and the immortal clowns of the sawdust ring; but has not everyone had the experience that the fun one gets by making it oneself is far more satisfying -far more profitable?

Addison is quoted as having said, "Man is the merriest, the most joyous of all the species of creation-above him and below him all are serious," That may have been true of the man of England of Addison's day, but if one were to judge by the faces one sees in the American subways, the

Heidrik Willem von Loon was dorn in ingeways, ine subje, een tot open eine eeptonal opportunities to make money, Holland, Jauwary 14, 1882, and it hei yoath and the theaters, one might conclude that came to America. He received his Backelor man is the most forlorn of animals.

A Worrying Nation THE REASON is that Americans, they have made from music. Isn't that a VV begun at the age of seven and was despite the considerably reduced hours fine inspiration for music study? They continued for some twenty years. For Associated Press correspondent in Mostow, of labor, are overworked and overburdened never have the honesty to whisper in the years I played in orchestras, from small St. Petersburg and Warsatu. He has been with worries and fears. With merely a young hopeful's ear that talent and genius groups to those of symphonic dimensions. a lecturer on history and the history of art, fraction of the tragic circumstances that are "God given" and that thousands with- Was I paid for it? Goodness no I at different universities in the United have flooded Europe for two decades, our out natural gifts rarely rise above the played for the delight received. In fact States, Al the beginning of the War he fellow citizens have been developing worry general average, depite long and hard I think I have played with most of the States. At the beginning of the war he relieve cluzens have been developing worly gundan average, using a bar into a fine art. One of the reasons is that work. When music is studied as a kind of leading cafe orchestras of Europe. I used Belgium and also served the Associated we have not learned the secret of making social lever, it is often likely to be miser- to take my fiddle along and join the group,

internal rolling a vorcey, swear and per- For the lease in the no outer, there is an anging at away of some proofs at hand to gypets. My what the literature mark. In 1915 he became a lecturer upon one of the things which is of greatest im- are almost invariably those who have mas- In that way I learned most of the literature European history, at Cornell; and in 1922 portance to Americans at this time. I am tered the art for the joy of the thing. of the violin, and now I know of no greater he advanced to Professor of History at not even a little bit concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a Back concerned about the Most fortunate of all is be who takes up fin than getting out a back on the final section at the Most fortunate of all is be who takes up fin that a back on the final section at the final s was Associate Editor of "The Baltimore terial value of music to those who study do not study how to read, so that we may been foolish enough to say, "I shall not music; that it is one of the finest media for become elocutionists. We learn to read attempt to do very much, because I can-

> About, Face! 'N FACT, I have a very strong feeling music? The literature of music is a vast I that our whole approach to music is treasure house. Everyone with ears may altogether wrong. The child is led to believe that if he studies music he will have but the highest enjoyment is reserved for



Hendrik Willem van Loon was born in highways, the shops, even the night clubs benefited mentally; or he will acquire ex- in many countries and on my own experi-

A Boy's Musical Fun

WITH ME the study of the violin was or George Gershwin, and to the fortunes ably disappointing. Those whose playing whether it was a conventional orchestra or For this reason, if for no other, music is and singing are sought by social groups a band of gypsies. My, what fun it was

Let Work Mean Happiness

Some STUDENTS despair because they have to play music within the limits of their technic. They want to play enjoy parts of it when heard over the radio;

not that also reason enough for studying

nell. Get exhibitionism out of your head. Study music for the same reason that golfers play golf. Those who play it be-cause it is good for their health or good for their business usually drop some day at the tenth hole, with heart disease. Those who do it for the sport they find in it are the ones who get the most from it. Otherwise, it is merely something tagged onto

the regular daily job. I actually get a kind of intoxication from playing a Bach fugue. There is a thrill to it I cannot describe with words. For me, this is reason eonugh to study music. It makes my life fuller, more interesting, more fascinating. Not for anything would I give up the ability to play. So long as my fingers can move I shall expect to have the irreplacable joy of playing.

Music on the Air

NOW THERE IS another reason why one should study music in these days, and it is a very important reason. When I was a boy in Holland it was one of the treats of my life to attend concerts. That took effort and money, but they were a great privilege. I am glad in this day to attend as many concerts as time permits. It would have been hard to imagine in my childhood that some day concerts would be piped right into my home through in visible conduits thousands of miles long and at a cost so slight that it is negligible to the public. Edward Bellamy, in his "Looking Backward," prophesied this great privilege; but his book was looked upon as the harmless dream of a rhapsodist. The radio, which has made this dream come true has come as one of the greatest bless. ings to music, as well as to mankind. Will it impede music study? Certainly not the right kind of music study, inspired by a sincere desire to get fun and spiritual profit out of the best in music.

The concerts in Amsterdam, when I was

ing as a violinist. He is heard regularly over the National The Joy of Living

a boy, drew students by the score to the metropolis. They did not suppress music derstanding. study, they increased it. The radio should 2. The qu have just that effect upon our present day over the air. musical life. One may hear a Tschaikowmillions want to know music

son not trained in music, so that he will procure. realize it clearly. Perhaps this is a good comparison. Suppose you went to hear a great foreign actress, such as was Sarah Bernhardt. Unless you understood the position of the average radio listener. It him can never understand. He even finds seeing that their children get the kind of is somewhat as though I should deliver a joy in tears, as do the Hungarians when musical education that will insure untold one-quarter or one-half of my broadcasts they say, "We are happiest when we are joy to them in later life, over WJZ in Dutch, French, German sad,"

E very reaction and the question ally. by pupils, "In what grade am I?" Though this is a difficult question to answer satisfactorily, nevertheless it is a natural and reasonable one and ought to be answered.

The only grading that is practicable and comparatively easy to others. Further, no one (teacher, composer or publisher) seems to be able to agree on the exact grading of pieces. It is easy to find any number of solos graded differently in difa thousand eyes" which has but two words solos very much more satisfactorily than of more than one syllable. Though any child in the second reader can read it, it is not found in second readers, because of its mature thought. Liszt's Rhapsodie No 2 is listed in different catalogs as are many players who could perform it with considerable force and brilliance but who might fail to impress discriminating listeners with a tone poem as elementary as MacDowell's To a Wild Rose, Masas MacDowell's 10 d With Rose, mas-senet's Elegie, or, to venture a little higher, Chopin's Prelude in D flat, just to menof others, all of which require an artist to play them properly. These are the pieces that establish a real grade, if it

were necessary to grade pieces at all. The famous "Standard Graded Course of Studies" (Mathews), which is the invaluable backbone of the musical education of the majority of students in America, solves the matter of grading only to a very limited extent. Some teachers have not yet found its huge value. (This is hard to explain.) Others make the mistake of using only two, of graded studies, all possessing merits, for the introduction of the arpeggios of the in piano study.

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and somethie over the air. It is enjoyed. If you are musically ignorant, or are give up a lesson is sufficient. The "poor skettenes for my books 1 actually had had be fine! But, milest you are a musican.] I content to listen to trash on a cheap radio darling" has a cold, she has to go to a my mind works better when I her music Fine! But, unless you are a musician, I content to listen to trash on a cheap radio darling" has a cold, she has to go to a my mind works better when I h can assure you that I take about ten times set that gives imperfect reception, get all party, to a football game, or any old thing particularly the music of Bach. America has pathetically little the delight in hearing that concerto than the fun out of it you can; but remember to get out of the obligation to exclude the make fractic efforts of the state of the deligation to exclude the state of

than that, you would have some job making joy in the contemplation of the creation of that something will occur to make Ameria masterpiece that many of those who pity can parents assume the responsibility of position of the average radio listener. It him can never understand. He even finds seeing that their children get the kind of

or Russian, You would get part of my The trouble with most music lessons, as message but much of it would remain do-1 have observed them in America, lies not of COURSE musical training is really score. Therefore the musical funyon get with the pupil or the teacher, but with the OF never completed. Recently in Paris The trouble with most music lessons, as scure. Increase in musical rail you get with the pupie of the teacher, but with the O nevel compression accounty in Paris out of listening to the radio must depend parent. Parents do not lay enough stress I did some special study under Jan Ham-upon three important things: upon the value of music. They do not bourg; and yet I have no idea of doing any-

I. The advancement of your musical un- seem to conceive how important a part it thing with my fiddling but just getting fun The advancement of your musical unsecting function is destined to become in the life of the out of it. Of course there is only one force is destined to become in the life of the out of it. Of course there is only one force is advancement of the second place most art—the art of living. Anything that over the stand of the music you near china, autuse is relegated to a second place most attended at the logical the standard of the pupil is one contributes to that one at helps all the standard standar

por possible can be used to be show the concerto than the fun out of it you can; but remember to get out of the obligation for regular America has pathetically little fun, al-port possible can, because I mow the con- that you are very much like a myopic old study. Sometimes I think that thoughtless. This is begin because efforts to get it. scintenant trying to read a energy paper of parents are the worst circuits of indicate the scintary of the sci iourneu n. Lint plaase atone of musical candlelight. In other words, the more you advancement. They are satisfied to recu use of what is num. I nat is, we do not joy in hearing the radio ought to make enough of it ourselves. We do not the pupil a few sugar-coated musical pills make enough of it ourselves. We do not your radio, the better programs you will and later on, when the child, with only a need more brilliant virtuosi, but what we nmons waw to know music. your radio, the better programs you will and later on, when the child, will only a need more orillant without was to know music. It is difficult to explain this to the per-seck and the finer receiving set you will smattering of a musical training "gives up do need are far more accomplished, wellmusic study. In Europe, parents unques- gether too many professional musicians, in Joy in Achievement tionably have a more wholesome attitude proportion to the number of anateurs. If HAVE A VERV FIRM belief that all toward the art. The child is made to see I HAVE A VERY FIRM beleft that all toward the art. The cruid is made to see anothe asy that invect might be from one transformed to the joys of music come through hard't to five professional artists in every hard arguments instructed by miscry is rot. See and work, and no child would think dred finely trained musicians. The per-that greateness is mutured by miscry is rot. See and work, and no child would think dred finely trained musicians. The per-Even in the case of an impoverished artist of trumping up silly excuses to get out of centage now is probably from fifteen to the charm of her wonderful voice. Other working in a garret, there is an element of practice and music lessons. Let us hope twenty per cent. Let us have more fine data there has no set of the charm of her wonderful voice. tunities for the really worthy professionals Finally, do not forget the motivating power of joy. Schiller, in his "Ode to Joy" (which Beethoven used in part for the choral finale of his Ninth Symphony), wisely says:

'Joy, in Nature's wide dominion Mightiest cause of all is found. And 'tis joy that moves the pinion When the wheel of time goes round."

What Grade? By T. L. Rickaby

play four octaves than two. Ninety-five Per Cent Scales and

cises for two fingers (by Dr. Mason), rectness and the formation of good mental definite is that which is done on a purely exercises for the thumb, wrist and so forth, and physical habits generally without any very well be graded, because some are dif-ment of the fingers and to strengthen and ficult in one way, others is an entirely gain complete control of the mathematical strengthen and different way. Again, case of papins and the will directs. technical basis. Solos ("pieces") cannot are for finger training, to secure even move-

form the actual material out or which low, it must be increased gradually and ninety-five per cent of all music for the the playing done at four notes to a beat piano is constructed. They are funda-mental and should be faithfully practiced be made with scales and arpeggios played who interprets them adequately. A case scale, a scaturely firm arpeggio and an part of the requirements, in point lies in the poem, "The night has elastic and musical octave will play their For a fourth grade the

those who play the scale and chord exer- gios on the common chords, arpeggios on cises only moderately well. It might be objected that these features derivatives, octaves in both scale and ardo not furnish material for the more ad- peggio forms played with each hand sepavanced students. But is it wise to continue No. 2 is listen in different statements but is it was to commune the young played at a very high rate of speed. This hand in this grade has more to do, occagirl was asked what grade she was in at school she replied very haughtily, "I'm not in any grade. I'm in high school !" In

> foundation. The major scales of C, G, F, D and B- pupil can reach an octave easily. The prin-

a complete first grade. For the second grade, all the scales with Nothing has been said about any theoreti-

But scales, chords, arpeggios and octaves a more extended and regular use. Set at are graded in the early grades (of the form the actual material out of which 100, it must be increased gradually and grading of ten) on the following basis:

ferent catalogs. Many pieces are easy till they become absolutely automatic move- with two hands together, both in unison technically, but require much of any player ments. Pupils who play a limpidly rapid and in sixths. Octaves ought to form a For a fourth grade the requirements will

include all major and minor scales, arpegthe diminished seventh chords and their

rately and with both hands together, all grade will also call for scales in double sionally it may play a melody. It has also thirds and sixths. Slight deviations from this schedule

our school system there are twelve grades. might be made to suit particular tastes or ditional keys are introduced. But, just as it is customary to refer to a to meet particular cases. Less might be pupil's being a member of only the earlier required for grade one and more for grade ones, so, in music, the grading should be two. The study of the minor scales may tion a trio of pieces representing hundreds just up to four, with whatever super- be begun whenever, in the teacher's judg-of others, all of which require an artist structure possible being built on this ment, the pupil is able to understand them. Octaves should not be attempted until the

flat, each hand separately through one ciples underlying octave playing, however, octave, with common chords and simple should be brought to the pupil's attention arreggios, may be considered one point of very early, by working for a flexible and progress, gradually leading up to scales relaxed wrist even in finger exercises. In progress, granularly feature up to sense calling for three and four sharps and flast all played rhythmically, two, three and perhaps four notes to a count. This makes ration for octave work.

three or four books and then of "branching the arpeggios on their common chords, ex- cal work in this article, for it is taken for three or four books and then of blancing the apegges on the common civity, exercise or out in our day that some knowledge out in other directions for subsequent tended through two or more octaves, may granted in our day that some knowledge material. There are many other collections be demanded. This grade reasonably calls of elementary harmony is always demanded but they fall far short of providing definite diminished seventh (as set forth in Dr. Editor's Note: Mr. Rickaby's excellent course.

VERY TEACHER, at one time or standards which can be recognized gener- Mason's work) carried through two article gives one light upon a very big Mason's work) carried inrough two and the gives one near an analysis of a subject. Most teachers, however, grade according to the acknowledged difficulty of the nieces that the student is able to master

 Chords
 The Metronome Takes Part
 A

 EXERCISES for five fingers (such as those by Schmitt and others), exer The TWO grades suggested, the third principles treased have been even stiff of musical educators (several of
 world renown) to make a work entitled, "Guide to New Teachers of the Pianoforte." Thousands of copies of this have been given away to ETUDE readers entirely free, and copies are still obtainable for the asking. The pieces and the studies in this complimentary sixty-four page booklet GRADE I-

This includes pieces in the five-finger position, in either or both hands; pieces all in the treble clef; pieces entirely on the white keys; pieces all within the compass of an octave; pieces with not more than one or two sharps or flats. In nearly all these cases the left hand remains practically in a stationary position.

GRADE II-

This grade introduces the octave scale but usually not further than this. The left more or less elementary passage work. More accidentals are employed and ad-

GRADE III-

This grade usually requires that either hand must span an octave. Occasional easy octaves are introduced, likewise more extended chords and arpeggios. The left hand moves rather freely. Much good drawing-room music is included in this grade.

GRADE IV-This grade is an amplification of Grade III. More octaves are introduced, and practically all keys are employed. A beginning is made in more or less ornate pas sage work in either hand and considerable independence of the hands is requisite.

This is consistent with the scientific grading employed in the "Standard Graded Course" and has been maintained with all of the great number of regular revisions. refinements and improvements in this

Poland's Leading Composer Since Chopin

KAROL SZYMANOWSKI

By Kate Malecka

Sherrer of the server

Szymanowski completes it in the following way.



EADERS OF THE ETUDE have been K hearing over the air the remarkable works of Karol Szymanowski, Po-

land's most liberally gifted composer since

talents showed themselves until the end

of the 19th century. This was in a great

measure due to political circumstances.

The Polish people were occupied in keep-

ing alive their national individuality, in

combating efforts to Russianize or Ger-

Returning Waves, Karlowicz voices the tragedy of Poland's captivity more pessi-

mistically than Chopin, through whose

creations there runs always a strain of

optimism and of faith in the ultimate renascence of his country. But Karlowicz was a product of the century's end and

perhaps too he had a premonition of his

early death, for he perished tragically in

1909, buried by an avalanche in the Tatra Mountains. He was only at the beginning

of his career, but in any case he was the

precursor of the modernist movement in

A Master Complete

THE SUCCESSOR of Karlowicz, who

has carried on his work to its fulfill-

ment, is the subject of today's sketch-Karol Szymanowski. Born in 1882, in

Ukrainia, Szymanowski began his musical

studies in Warsaw, under Noskowski. Al-

attracted attention by the novelty and rich-

ness of his invention and by the boldness

of his harmonies. From the time of

Chopin, no piano works of such elevation

and poetry had appeared. The influence of Skriahin is evident: but even in this

early work a strong individuality shows

itself. There followed Variations for Piano, Op. 3, and the "Sonata in C minor,

Op. 4" which gained the first prize at a

musical contest in Lwów. In this com-

position we have an example of his emi-

But it is with his Variations, Op. 10 that

Szymanowski treads for the first time a

path which he was to follow and wherein

he was to open new ways, discovering fresh mines of Polish folk music. The

theme of these variations is a melody of

the people of the Tatra Mountains. It

nent polyphonic talent.

FEBRUARY, 1936

runs thus,

ready, with his Preludes, Op. 1, he

or expression.

Polish music.

This mountaineer music appeals to him and is the basis of many of his finest compositions, of which the latest is the ballet music, "Harnasz," representing scenes from Polish mountaineer life. Szymanowski has broken with the con-

manize them. The flower of the nation perished in prison or in Siberia, and the ventional Polish music founded on national dances, which the imitators of Chopin had conditions in general were little favorable debased into pretty drawing room pieces. to the practice of the arts. Moreover the He drank at the original source, followed powers offered no encouragement to Polish artists, seeking rather to sup- the shepherds as they led their herds, singpress manifestations of independent thought ing the while, attended their weddings,

Great talent, however, fights its way the brigand dances, handed down from the times when the Tatra Mountains were the mental forms. His "Third Symphony, Op. through, as we see in the works of stronghold of brigands. Listening to their 27," a symphony cantata, or ode, with songs, Szymanowski detected the weird sub-title "Song of the Night," is written Mieczyslaw Karlowicz, born in 1870. Though under the influence of Richard harmonics founded on ancient scales, not for orchestra, tenor solo and chorus, and Strauss and German program music, his compositions have a marked Polish charon our diatonic one, but with traces of is founded on an eastern poem of strongly acter. In his Lithuanian Rhapsody and



KAROL SZYMANOWSKI

oriental origin. This influence of the East, fantastic atmosphere and expression. The oriental origin. Insimmence or the tast, tantastic atmosphere and expression. The Szymanowski brought with him from his polyphony is of the so-called horizontal native Ukrainia, where in bygone days type such as we meet in the works of wild tribes from Asia had overrun the Stravinsky. This means that the parts country: where Turks and Tartars had are led contrapuntally, without regard to pillaged and devastated, but also at times harmony, resulting in polytonality, that is, did trade with the ruling lords, brought a combination of several tonalities; melody rich carpets and stuffs and ornaments from and harmony being freed from their de the mysterious East, and with them many pendence on the tonic. The rhythm is complicated, being car-

a song or chant that found its way into the folk music where we may still discover ried to the last degree of polyrhythm, and traces of melodies based on subtler scales. his orchestra is of huge dimensions, having, areas of incloutes based on subtree section in addition to the usual large orchestra, hearing, detected the hidden harmonies two harps, organ and pianoforte. Szymanowski likes to introduce the piano with their quarter tones, and, in his "Indian Love Songs," and the "Songs of the into his orchestra. In his latest "Sym-Mad Muezzin." which scintillate with tonal phony. No. 4," an important solo part is coloring in ever changing harmonies, often given to the pianoforte, which the composer polytonal, he creates a truly castern athimself played at its first performance in mosphere. A Hiudoo writer on music has Warsaw. But this does not mean that said that no European composer has so the composition is a concerto for plano and faithfully reproduced the spirit of India in orchestra. It is a symphony in which the

his music as has Karol Szymanowski. piano is treated like any other orchestral But it is in his symphonies that Szy-manowski finds the real field for his genius. harmonies the following few bars from his Gifted with an exceptional constructive second symphony may serve. sense, he is at his best in the large instru-

5 he 10 saba a baba

Another characteristic phrase from the

Szymanowski has also written two operas "Hagith" and "King Roger," both of which have been performed in Warsaw. They make enormous demands on the interpreters and also, be it said, on the audience. In truth the music of this composer is difficult in the extreme. His strong individuality makes no concession to his hearers. He has much to say and says it in his own forcible way, compelling attention. If one is willing to give it, to follow the musician into new and strange lands, then one is rewarded by entering into a region of sublime poetry.

It is impossible in so slight an article to give any idea of what Szymanowski really is, but if this should lead to a desire to become more acquainted with this very interesting musician, then indeed will the writer's object have been fulfilled.

SELF-TEST QUESTIONS ON MISS MALECKA'S ARTICLE 1. Who has been called "The Father of Polish Opera"?

2. What are characteristic qualities of Chopin's music?

3. In what work did Szymanowski first show his real individuality?

 From what source does Szymanowski derive much of his musical inspiration? 5. In what forms is this composer at his

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Ex.3

Mozart for Little Folk

By Ruth E. Matthews

Eminent Recognition

THE most distinguished permanent work lation of 5,000 copies a few years after its in its latest edition.

PRESSER, THEODORE (July 3, bination of commercial shrewdness and 1848-Oct. 28, 1925), music publisher, altruism which was one of his outstanding philanthropist, editor, was born in Pitts- characteristics. He interested his employees burgh, Pa., the son of Christian Presser, a and safeguarded his own interests by the German emigrant from the Saar Valley in allotment to them of stock in the business. Rhenish Prussia, who came to the United In the formation of his policies he was an States in 1820, and his wife, Caroline Dietz independent, who dealt with prices and of Gettysburg, Pa. In the last years of the terms as suited him best-a trait which Civil War the boy worked in a foundry did not tend to make him popular with his where cannonballs were cast for the Union competitors. His commercial gains, how-

store of Charles C. Mellor of Pittsburgh In 1906 he established the Presser Home tion he held from 1880 to 1883.

In 1883 with a capital of two hundred honorary member of the Philadelphia and fifty dollars he founded THE ETUDE, Music Teacher's Association. He married, piano teacher, whose objectives were strict- phia, Pa.

piano teacher, whose objectives were strict-plano teacher, whose objectives were strict-planotic. The magazine and its owner - food, "A Character Study of Theodore Pressor moved to Philadelphia in 1848, Begninnig as a teachers' journal, with simple articles watered permany of Marcia and Charles as a stricters, "It room a circu-studies and "pices," it room from a circu-studies and "pices," it room from a circu-studies and "pices," it room a circus-studies and "pices," it room a circus-stud

Saínt-Saéns as a Príma Donna

By G. A. Selwyn

their lighter moments. Mozart danced. Helene in costume." Beethoven invented puns. Wagner designed

gave reunions every Monday evening, observes with becoming guardedness, "in gave retuinons every Monday evening concretes win recoming gave accounts, and an account conservers, neuror and atter res-"Music naturally formed the great attraction is also of Alme, Varido, Salm's Salm's sons they focked around the table in the informal great together metings where tions of these evenings," says his biogra- took part in a charake in which he appeared oxy Mozart corner, completely botted pher, Arthur Hervers, who also records in costume as Marguerite in the here we partime. To add to their in the results and the same account of the same account of the same account of the same account of the plane are to obvious gravely that "at times a spirit of fun was Scene from 'Faust !' '

sion "the gay young artists and their hosts Hebraic nose.

And most ussinguistical permanent work intron of 5,000 copies a few years after its upon American biography is the Dictionary launching to one of over 250,000 copies at of American Biography published under the time of Presser's death. Not long after the auspices of the American Council of the foundation of Time Frung, Fresser Learned Societies, by Charles Scribner's established in Philadelphia The Theodore Sons. No biography is included in this Presser Company, a publishing house for till after the death of its subject. Readers music and books about music. In 1891 of THE ETUDE will be interested, therefore, Presser resigned the editorship of THE in noting how this famous dictionary pre- ETUDE in order to devote more time to his sents the life of the late Theodore Presser, publishing and philanthropic activities. As a publisher, with the substantial aid of THE ETUDE, he showed that strange com-

armies, but the hard manual labor proved too much for his youthful strength, and in tress and the furtherance of appreciation 1864 he entered the retail music and pinano in the field of music.

as a clerk. He rented a piano and took for Reirer Music Tacathers, which was lessons, later continuing them at Mount later permanently located in Germantown Union College, Alliance, Ohio, and estable in a handsome building with accommodalished himself as a teacher of piano. He tions for sixty-five inmates. In 1916 the taught piano at the Ohio Northern Univer- Presser Foundation was established for the sity, Ada, Ohio, from 1869 to 1871; at consolidation and administration of various Smith College and at Xenia Conservatory, private philanthropies which the founder Similar congregant at centra conservatory, private paliadimorphes which are folloaded a in Xenia, Ohio, 1872-75, and at the Ohio was conducting at the time. It included a Wesleyan University Delaware, Ohio. In department for the relief of descring the meantime he took courses in the New musicians and a department for assigning England Conservatory of Music, in Boston, to colleges scholarships for music students. where he studied with Stephen Albert A third department was instrumental in Emery, Benjamin Johnson Lang (qar), assisting colleges to recta music buildings and George Ebridge Whiting. In 1878, in the year of its founder's death the like many other American students and Foundation was providing 157 scholarships teachers, he went to Leipzig to complete in music in the United States. Presser his musical education. There he studied wrote First Steps in Pianoforte Study from 1878 to 1880, under Salomon Jadas- (1900), School for the Pianoforte (3 vols., sohn, Karl H. C. Reinecke, and Bruno 1916), and Polyphonic Piano Playing Zwintscher. On his return to the United (1921), and a number of piano studies and States, Presser went to Hollins College, pieces of a routine nature. He was a Hollins, Va., as professor of music, a posi-founder of the National Music Teacher's Association in 1876, and a founder and

monthly musical journal, in Lynchberg, in 1890, Helen Louise, daughter of John Va. His own wide experience as a private Curran of Philadelphia, and three years and conservatory teacher had made him after her death in 1905, married Elise, the realize the possibilities of a magazine of a daughter of Russell Houston of that city. very popular educational type, one that He died of heart failure, following an oper would appeal especially to the average ation in the Samaritan Hospital, Philadel-

lar experience.

young musicians were pleased with the new The highlight of the recital was the piano addition to the school and asked many duet presented by a small boy who imperquestions about the master. This gave the sonated Mozart as a child and a little girl director of music the idea of furnishing who played the part of Nammeri, the com-"Mozart Corner." Here was an oppor-banty to immerica students curiosity and second sister. So successful was the Mozart Corner interest into informative channels. Ac- in encouraging the children to learn more cordingly, an alcove of the large, home like about the composer that the plan was exschool lounge was turned over entirely to tended. Soon Beethoven held the place Event the most serious of composers have attempted to perform Offenbach's La Belle the children-and to Mozart. Occupying of honor in the children's corner, and he

PLAYING THE MINUET FROM "DON GIOVANNI"

IT ALL began with a gift. And out of sepia print picture of Mozart himself.

that gift grew a fascinating scheme for In the meantime, work was begun on a

perking up pupils' interest in music and. Mozart program, Numbers were selected

at the same time, adding to their musical according to the ability of the students and

background. The device is so simple, yet sufficient time was allowed for them to

proved so successful, in the large western master the compositions. Then a Mozart music school where it was used, that it is recital was held, with the children in the

believed others might benefit from a simi- costume of the period. In addition to

Some time ago the conservatory received for the piano, the program included com-

the center of attraction was the impressive was welcomed as enthusiastically as Mo In addition "Saint-Saens went so far as bust. Pictures of the composer were hung zart had been. Then came Bach. deculore involute plans. We get designed and the shower reamions a one-fressing-govers of padded slik. The French to compose for the above reamions a one-composer, Camille Saint-Saëns, was given act opera-bougt entitled Gabriella di *Pergy*, material pertaining to his life and works brought in. For example, the children to barlesque to which Chopin also was ad- as a parody of the old Jalian style. In was gathered for this corner. Examples were encouraged to collect as much of 1885 this piece was performed at one of of his music were provided: minuets, so- their own material as possible. Some o In his earlier days, while organist at the the soirces of the Society known as La natas, somatinas and other forms. And them like to make scrap-books with the Church of the Madeleine in Paris, Saint - Trompette." But there were other jests. did the children seem interested? They data they gather. Others bring their at Saëns lived at home with his mother and "It is said that on one occasion," Hervey certainly did. One by one they became ticles and pictures to the Composer's Cor-*Trompeter*. But inter were outer jests, and the structure seem and execute a transformation of the structure set of the structure set

terest a jig-saw puzzle of Mozart was to require elaboration. In the first place, Tartery mat at times a spin to turn as types of the month to all who succeeded in put-prehensive attitude than that of the boy (Continued on Page 120)

Tone Quality and Tone Color in Piano Playing

By W. Ward Wright

THERE ARE THOSE who state calculations of the requirements of the key. ertion with each succeeding note. That is, Remember, tone production is but a mothat neither tone quality nor tone color are possible on the piano, that one cannot produce a tone other than that key-bottom most solid, especially when so can act to best advantage. Now if we the instrument possesses in itself. They infer that tone quality is a problem for the

manufacturer and not for the performer.

Indeed this reasoning of the musical mate-

metallic by key-mistreatment.

Mechanical Insight

Making the Trial rialist sounds logical enough, were it not for the fact that the one and same instrument either can be made a medium of in- the keyboard drop the weight of the arm on for each key. For slow practice, let us finite beauty and variety when played by a single note. If he has really heard the the well informed, or can be made to sound tone thus emitted, he will have noticed its unmistakably harsh and ugly quality. Cerlike a tonal anvil when mistreated by the uninformed. What then is the secret that tainly it could not have been otherwise, inasmuch as he did not use the key. Rather, differentiates the playing of the artist and the talented amateur, from that of the indeed, we might say that such treatment mere strummer of notes? is gross abuse and in time may injure the While there may be a half truth in the sensitive cartilages of the finger joints as

assertion that no instrument can give forth well as damage the key action itself. This any other tone than that built into it, yet then he must not do. Again let him raise the finger and strike it remains a fact that even a very superior one can be made to sound quite harsh and the key, that is, deliver a blow against key-bottom. Again the same results ensue, for the key has not been used, only mis-

used. Again he might tap the key with a L'IRST OF ALL, then, it becomes imsort of shove downwards with like results. I perative that we understand at least Therefore we see that we must never fall the general facts of the true nature of the onto the key, strike, jam, peck at it, or for that matter even press it. (Indeed the key itself. We, as pianists, must realize at all times that the keyboard in reality is term "pressure touch" is apt to be mis-no more a part of the piano than is the leading; "nonpercussive" is the better violinist's bow a part of the violin. It is term.) Thus we learn that tone quality of the

simply a conveniently placed "set of tone-tools" to be used to produce tone. That individual single note might be said to be is, we do not (or should not) play upon absolute, either good or bad, nothing more: keys but with them. All too often the good if well and accurately aimed, bad if player considers the hand or fingers as unaimed or misaimed. How then can we produce that beautiful illusion of tone color or so-called tone inflection? Now there are but three things that the

Revenues and the second states that the second states are second states and states are second states are s

course by key release). Should vine. And, no matter whether we be carpenters, golfers, or planists, we do not to sound brilliant or pearly or unwant do anything to the tool to be used, but we diffect, when many notes are "strung to do anything to the could with it. This fact gether"; but this is not only a product of we do with the key is of the utmost imillusion resulting from how we "string" portance. As pianists our aim should be them together; that is, whether we play

and musical at all times. The key itself, in reality, is a slightly fully how to play staccato, nonlegato and

overbalanced "teeter-totter" which must be foated downward to a definite point to produce tone. It is not enough that tone agility and velocity, let us first consider happens only as the result of some inthis very important touch. definite manner of using (more often abus-First, the upper arm must hang loosely

ing) the key; for we should use the key at the side, the forearm must be delicately for the definite purpose of producing a poised and self-supported by its own preconceived ideal of tone. That is, we muscles, so that the loose-lying hand may must listen for as well as hear what we rest at key-surface upon the keys. Let us have produced. Only thus can we gain consider the following, tonal control without which real music Ex. 1

making becomes impossible. There is, furthermore, a definite place in key descent where the felt hammer "kicks

off" to the string to produce tone; but, If tone production is but a momentary though we cannot see this place, nevertheless we can by our tactile sense feel it, act, all we have to do then is to float (with and that is the all important factor. It is the finger) the key to tone production therefore to this place that we must direct point (slowly for a soft note, more quickly or aim the downward float of the key to for a louder note) and immediately cease produce good tone. What we do after the this exertion precisely at the moment that tone has been once gotten under way, can we hear tone, thus allowing the key to in nowise affect the tone; for on the piano, rise again with the finger. But remember unlike the violin, tone production is but a that, with the heavier actions of our modmomentary act. Key-bottom is merely a ern pianofortes, we must also give a slight sort of backstop to our unsensitive mis- aid to the finger with a forearm rotary ex-

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making becomes impossible.

Perhaps it is well, however, that mann-the arm use before and the form which the arm must be fully poised behind each mentary act, while the poised arm (in facturers have taken the precaution to make finger as a basis from which the finger passages) is continuous. many players bump it with the force of repeat each note as in

consider the progressive steps that will enable us to experience those sensations so necessary to ease and agility, as well as to tone control. In slow practice we can well and with great advantage use those rotary stresses of the forearm (so necessary) in such a way to make them evident as actual movements.

Play the G of Exercise 1, therefore, with a slight rotary tension (movement) towards and with the thumb, immediately allowing the key to rise; and, from this G (at surface level) as a pivot, help the next finger on with an outward rotary stress (visible movement) towards and with the tone once sounded on the piano begins to second finger, repeating the same for the third and fifth fingers. Again, let us gradually quicken the tempo, maintaining the same feeling of ease and stress, but the this touch effectively and musically, with ease and certainty? We have said that faster we play the less time we shall have for visible rotary movements, which will be consumed as it were in finger movement only. It will seem that only the intent of simply keeping it depressed, but how to these rotary movements will remain (if we do this correctly); but this intent and feeling are everything. Furthermore we must remember that the rotary stress (visible or invisible) on reaching the fifth finger is reversed as in

Thus we see that all finger passages contain these rotary stresses, visible they may be if slow, invisible if fast in tempo. Study

the following figures, Ex 48

1 1 2 4 2 5

In Exercise 4b, at X we must in passing from E to F reverse the rotary stress towards the thumb, though the scale be progressing in the same direction. Also Y we must reverse outwards to the third finger momentarily and then again stress inwards towards the thumh. state the rule: The direction of rotation is always from the last finger used towards the next finger used. We can rest assured that, if a scale or passage seems sticky or

uncven, we are either 1. Failing to let the hand rest (with will, on the second beat we pass this weight wrist therefore unrelaxed).

2. Mis-aiming the key,

3. Failing to adjust rotarily, 4. Or failing to cease exertion immediately that tone is heard.

Ex.5

notes alone are played with momentary weight release of the arm; all others by

Ex.0 finger staccato wt.transfer With the light weight of the hand poised on C, we play the triplet "d's" (finger touch plus rotary impulse) and then at

What then is our tonal result in a scale

thus played staccato? If we have played

loudly we have a brilliancy with good tone

unattainable in any other way. The scale

or passage will sound extremely clear but

never harsh or metallic; musical and

rhythmic, and not machinelike. Therefore

in all passages demanding this extreme

clarity and brilliancy, the staccato touch

becomes imperative. However, because of its percussive nature we should exercise

indeed a keen artistic judgment as to when

Now let us consider the legato touch. Legato, by definition, means an even flow of sound from note to note; and because

of the percussive nature of the piano (mo-

mentary tone production) absolute legato

is unattainable on our instrument; but we

can approximate the absolute to such an

extent that the illusion of legato is all-

satisfying. Every player well knows that

"die" immediately, even though the key

be held or the pedal used and that it will.

if given time, actually fade away into

silence. How then shall we accomplish

the key can accomplish tone duration by

keep it thus depressed is indeed the cause

of much trouble to all uninformed players

Indeed there are but two ways that this

First, we may let the hand lie (rest)

at key-bottom, instead of at key-surface as for staccato, though ever so lightly so

that it will compel the finger to keep the

key depressed. This might be called the

"natural legato" touch. And what of the

finger? To produce tone it does exactly

the same thing as in staccato touch-aims

its impulse (with of course the added-not

necessarily visible-forcarm stress or help)

to tone production point-ceasing its en-

ergy or muscular exertion immediately.

The loose lying hand at key-bottom there-

fore accomplishes the connecting of the

notes. Thus we might say that this nat-

ural legato touch is in the nature of a

weight transfer from finger to finger, though so light is the weight required-

only enough to prevent the key from rising.

This does not mean, however, that we roll

the weight from finger to finger, but that we release or pass on the weight from the

finger just used to the next finger pre-

cisely at that moment that that next finger's

work of tone making is completed.

good exercise to accomplish this is.

can be done

it may be properly used.

with the finger onto "d" and so on. This legato is used in all flowing "color" formations, as in Exercise 6, where the melody



ting the puzzle together. The prize was a

0

minuets, sonatas, and early compositions

72

the tools to play upon, keys, whereas in fact they are but the anatomical members that should at all times take hold of the key to play upon the string itself, which is key can accomplish, namely: quite another matter. Just as the carpenter might be said to grasp or take hold of the hammer to drive a nail, so also the pianist should take hold of the key to produce



Indeed a good way to "unprominentize" passage is to play it with this species of

duce tonal variety, so called. We can The only possible other way to produce "cut away" the bottom note with a lyrical legato is to hold the key down muscularly from the staccato resting basis, from note effect produced, or play the two notes of the octave with equal intensity and with a to note. But this holding of each indifull round effect resulting, or we may "cut vidual key with each individual finger must away" the top note which will give a be accomplished with a lightness and somber effect. minimum of muscular exertion compatible For a practical example, let us consider

single tenth, as,

944 1

pp

with ease and agility. In fact it takes less muscular exertion to hold a key depressed 3 of Chopin, than to sound it at its softest. This artificial or compelled legato must be used in all cases where the passages are in the nature of fast moving melodies as in this Fantaisie-Impromptu, Op. 66, by Chopin,



It admits of a nicety of key-control and tonal selectivity for each note not possible by slightly "cutting away" the lower note under the natural legato. Furthermore it in the right hand sixth in the second will give an added clarity which is so often phrase. The full effect of the first phrase desired in place of the extreme nonduration clarity of the staccato touch. There yet remains a discussion of the most beautifully contrasted by the lyrical

nonlegato which is perhaps the happy effect of the second phrase which must be medium between the two extreme foregoing touches. Indeed it has been aptly called by Busoni "the natural piano touch." To pusoni the natural plano touch. To how or groups of nores nest the secret of quote him further: "In it (the nonlegato) variety in our playing, is to be sought for example the secret MacDowell, himself, recognized this of the 'pearly' touch, which is based on or the pearly touch, which is based on the same preconditions of separatedness, softness, and evenness." It is produced with the hand feeling as if it were lying in the float of the key. What a delightful sensation it is to experience this nonlegato reversing the tonal scheme of the same to be floated along from key to key by the playing the top note a bit louder. reaction ensuing from the actively engaged finger-especially in fast passages. If we Octave Etude we may well begin the really accomplish this touch perfectly, velocity itself becomes easier than a slower tempo, Musically, it is often used in piano literature, and when controlled to a the bottom of the page where tonal intensity soft degree of tone we attain the "leg-giero" or "pearly" touch so often found in Lisztian cadenzas.

Thus we have learned that tone color in Op. 28, No. 17, wherein the returning finger passage work is the direct result of mastering these different tone duration forte A-flat in the base. Not only is the touches. But we have yet to consider the melody itself actually played more softly, vast amount of literature wherein tonal but it will indeed sound at a whisper, reis a problem in proportion (tone quantity) contrast with those now famous eleven and what Percy Grainger has so aptly termed "simultaneous tone color contrasts."

being little more than a composite of tones music, must at all times be kept distinct. of which the old-fashioned music box is a Also we must remember that where we concrete example. The tinkle of the mys- have a single sustained melody note, with terious little box may afford amusement continuing color chords in the base, as in

this natural weight transfer, finger touch for the inquisitive mind of a child; but it this quotation from the Nacturne, Op. 9, (legato, nonlegato, statecato) make of the legato. could scarcely be called music, even though No. 2 of Chopin,

100 10

-

we gain further contrast or tonal variety

(notes equal in intensity with, as is evi-dent, a more subdued left hand) is thus

made to sound different. Thus we see that

in our ability to subdue properly certain

medium of tonal contrast, by plainly stat-

a bit louder than the top note; and then,

Again, in the middle section of Chopin's

"cantabile" section with a slight overbal-

ance of the top note (for lyrical effect)

but gradually use the full equal octave near

is needed for the musical climax.

ringing A-flats of the base.

both melody and harmony (and a certain Ex. 10 metronomic rhythm) be involved. One lexicographer says that "Music is the science and art of the rhythmic combina-A. P. P. tion of tones, vocal or instrumental, embracing melody and harmony." He well might have said, "The rhythmic and pro-(92) nortionate combination of tones." Let us consider experimentally the case of a



we must make each chord softer and taneously just three ways in which to prosofter, for the reason that our piano melody tone is fading away, but which neverthe- be tirelessly sought out and assimilated. less must sing on until the next melody note be played. Also we must be sure to play the succeeding melody note just with ing message of the composer, only to lose the amount of tone to which the preceding it at the moment of performance. But one has faded, else we shall have the effect knowledge of what one wishes to accomof an accent, thus destroying the sensitive plish, plus the knowledge of how to accom-

the following from the Etude, Op. 10, No. In true polyphony, such as a Bach self-confidence in public performance that melodic flow of tone. fugue, the horizontal proportion (dynamic relying on the sheer inspiration of the rise and fall of theme and countertheme) moment never can furnish. Self-confidence

presents the main problem. Furthermore, brings mastery, and mastery produces coneach melodic pattern must take its own viction; for he who has assimilated thorrightful place in relationship to every other oughly all the problems of his art is surest pattern (vertical proportion). This, to- at all times to "recapture that first careless gether with the different touch effects rapture."

She Made Curl Papers of His Sonatas

By Kenneth P. Wood

JOSEPH HAYDN had the most unhappy invited clerical men to her table, tore married life of any of his contemporaries. Haydn's written musical scores and made His wife was extremely unsympathetic. In curl-papers of them, and yet Haydn bore it all as well as he could. How he was 1758, after great struggles he had advanced so far as to obtain a musical directorship with Count Morzin and settled in Vienna. tures in the "Seasons," and the beautiful tures in the "Seasons," and the beautiful music in the "Creation" is difficult to com-His salary was only two hundred florins, but he had board and lodging free. Many prehend.

pupils came to him, and among others, two daughters of the hairdresser Keller. In one of his letters he says: "My wife is mostly sick, and is always in a bad tem-It is the same to her whether her Havdn fell deeply in love with the youngper.

very often the lack of these details that

causes the music of Bach to sound so dry

Thus, by assimilating these few princi-

ples, the reader may augment this discus-

sion with almost any music at hand. Experiment will enable him to ascertain

just which proportion or combination of

tonal intensities will give the exact mood

suggested by the composer. The painter,

not content with the first stroke of his

brush, tries yet another and another color,

that he may get just the right shade which will produce the vivid reality he seeks. So we, who paint with tones, must seek out

the perfect nuance, the perfect blend that

will give the ideal recreation of the com-poser's intentions. Mood, that intangible

superlative-plus of real music making, must

accident as it were, we catch the vital liv-

How often in the practice hour, by sheer

plish it, gives the performer a sureness and

and uninteresting.

er, but his affection was not returned, for husband is a shoemaker or an artist.' she entered a convent and became a nun. After he had suffered thus for thirtytwo years he seemed exhausted, and then, Father Keller, who was very intimate with Haydn and had helped him often in a renowned composer, he wrote to a friend in London: "My wife, that infernal woman, has written me such horrible things that I will not return home again."

At last Haydn separated from his wife Maria Anna however, made their married and placed her as a boarder with a schoollife miserable. She was extravagant, big- master in Baden, where she died in 1810. Her memory was always disagreeable to ompanionable to a musician. Finally she became so bad that she did friend in his home in 1805, Haydn anonly those things that she thought would swered, on being asked who she was: sensation it is to experience this nonregator receasing the cost since of the same only have things that save intogen would swere, on being asked who she was touch wherein the loose-lying hand seems passage in the last part of the piece, by annoy her husband. She dressed in the "That is my wife, she has often infuriated prevailing fashion, unsuited to her position, me.

"This comparison furnishes a simple and

"Descending, on the other hand, is reach-

rational explanation of the inclination which musicians have, of hastening, at the

FIFTY YEARS AGO THIS MONTH

M. Lussy wrote in The ETUDE: And what a wonderful effect Chopin at-"Ascending is striving, physically as tains in the closing page of his Prelude, well as morally.

"It is raising one's self to a superior commencement of ascending phrases, and melody is played softly over a recurring elevation, against the tendency of our be- retarding towards the end. ing. The more the ascent is steep, bristling

obstacles and asperities, the more ing an inferior degree, physically as well force is required, the more rapidly our as morally. It is following one's natural inflection becomes the great factor. This trospective in mood as it were, by sheer pulses beat, the greater becomes our ani- bent. And the impulse is in proportion to mation; but also, the sooner we are ex- the length and uniformity of the descent hausted. Once the summit is attained, "From this arises the inclination to a-we experience a certain well-being; we celerate and the necessity to retard, on unnd what Percy tranger has so appy thinging transition to be the second s

> "As leisure increases, music becomes more and more necessary. You can't have too much of it."-George Eastman.

> > THE ETUDE

Liszt and Wagner

As Seen by the Famous Hungarian Statesman

Count Albert Apponyi

The late Count Albert Apponyi was one of the most brilliant minds of the past century. As a Hungarian patriot, he stood preëminent. His services at the Peace Conference at Versailles were memorable, because it was possible for him to address his confrères in six tongues. The following vivid pictures of Liszt and Wagner are reprinted from his important "Memoirs," by permission of the publishers, The MacMillan Company.

M USIC, the art of pure emotion, has played a quite unique rôle in my life. I am neither a creative musician, nor a performer, nor even versed in musical theory, but merely susceptible to its gifts. This is the case to such an extent that music has formed an intrinsic part of my life and has influenced my whole personality. That applies also to my political activity. Of course I never have tried to find the solution to a tariff problem, or to a difficult point of constitutional or international law, in Johann Sebastian Bach or in Mozart, in Beethoven or in Richard Wagner. But I have felt quite clearly that the influence of the greatest-but only of the greatest-music has increased my perceptive powers, and also my facility for surveying and grasping some question, even of politics, in its en-

This profound attachment to the art of music originated during my years in Kalksburg. In early childhood I enjoyed ordinary piano lessons-if I can use the word enjoyment in such a connection. These lessons bored me to death, especially the insipid drawing-room pieces which I had to learn, like other children in the same plight, for birthdays and feast-days. When I went to Kalksburg the piano was among the minor subjects taught. I looked forward with resignation to that half hour three times a week. As it turned out, a teacher took me in hand whose conception and method wrought a complete change. He was an unassuming Bohemian musician named Franz Frey, no great virtuoso, but a man well grounded in the theory of music and filled with a glowing enthusiasm for the art into which he had to initiate a lot of ungrateful boys. In me he found an appreciative pupil, and I mention his name because this modest, and in no way prominent, but nevertheless efficient and conscientious, man was a determining influence in my education.

The Perfect Teacher

epoch-making mission,

REMEMBER, as if it had been but yesterday, how in the first lesson I had with him he was trying to gauge the ex-tent of my knowledge. I had played over to him one or other of the drawing-room pieces in my repertory, when he thought for a moment and then said, "Look here, we are not going to waste our time with that sort of stuff. I am going to introduce you to classical music." With these words laid the Adagio from Beethoven's "Sonata Pathétique" on the piano, played it to me and bade me try my own hand at it, a task in which I proved fairly competent. But that is not the principal thing. The impression it made on me was one of utter bewilderment in face of a new world that opened before me. Further and ever further I advanced, for each hour at the piano was also an hour of musical discussion, an introduction of the fourteen-yearold boy into the heart of great musical creations.

Frey was enthusiastic about Richard had to give Wagner, which was nothing remarkable in those days; for I am speaking now of the early sixties, when Hanslick was still supreme in Viennese musical criticism, and Wagnerite" was equivalent with "crank."

FEBRUARY, 1936



COUNT ALBERT APPONYI

teacher gave me after he had been in ments and seemed anxious to devote most Vienna and had heard "Lohengrin." That of his energy to the fostering of music in day there was no real lesson but only tor- his own land, for his heart had always rerential outbursts of enthusiasm about the mained true to Hungary. There was talk master's great work, and of faith in his of founding an Academy of Music in Budapest and of placing Ferencz Liszt at its In this way I gathered what I might head. Our relations at first were of a com-

call intellectual impressions of music, since monplace, social kind. He could have no I had as yet had no opportunity of hearing insight into my mind and could not detect any major works. My head was full of all the enthusiasm for music which was these impressions when I entered upon the stirring in me, and especially for the type first two years of my university life in of music whose chief representative, after Vienna. There I could satisfy the craving Wagner, was himself. for musical knowlegde to my heart's content. As a matter of fact, I spent three years-1863 to 1866-studying in Vienna; the course of town planning. In the eve-

for, as I have already explained in another ning I would often meet a little group of connection, I devoted a year exclusively to friends there from the Budapest world of philosophical studies after matriculating, music. Sometimes they had come to supper, cently, Ferencz Liszt crept up to the hostess During these years almost the only pleas- which at Liszt's always consisted of cold ures that I allowed myself in the intervals dishes, and which he called "cold treatof my studies were musical. Listening and ment." There were always stimulating reflecting, I took in all that opera, phil- and instructive conversations. In the course harmonic society concerts, chamber music of them, Liszt would often take his seat at and the performances of great virtuosos the piano, perhaps to illustrate his words, and the enviable members of that circle would hear fragments of Beethoven or A Genius at Ease

Mozart sonatas played in the most spon- from him the musical phrases which had THE END of the sixties and the be- taneous manner, untrammelled by any already begun, and played his piece through ginning of the seventies, Ferencz thought of a public. Liszt began to spend a part of each year in

Those were real courses in musical his- happened, and there was boundless amaze-I remember a piano lesson which my Budapest. He was free from all engage- tory. It was understood that we should ment among the people when the lights

fell from grace and spoiled the atmosphere of the whole evening: it had to be done at his own suggestion. I was a constant guest at those evening gatherings, where I felt, to a certain extent, like Saul among the prophets. Other famous artists also used to come there, musicians who had visited Budapest to pay their respects to Liszt, even if they were not giving a concert. These naturally took an active part in the musical performances, but they all sat as pupils at Liszt's feet and listened to his every word as if it were the saying of an oracle. Among them were some of the greatest-Rubinstein, Paderewski, and of famous violonists, Wieniawski and

not ask Liszt to play. Whoever did so

Master and Man

NOW THAT I WAS ABLE to observe Liszt almost daily in his own circle, there grew up, besides the admiration which I felt for the artist, genuine esteem and affection for the man. He was not without his faults. The seed of vanity which sprouts in every man could not be lacking in him, after an unparalleled career as a virtuoso such as he had enjoyed. This asserted itself sometimes in a way that detracted from his dignity. But he was a noble and good man, one of the best I have ever known. Jealousy and ill will were unknown to him. How many musicians became known through Liszt, and owed any recognition they received to the publicity he gave them !

It was an immense satisfaction to him to discover talent, and anyone who wished to make serious progress in music always found him actively encouraging. I would stress this absence of jealousy in his character, because I have never met with it to such a degree in any other man of importance having rivals in his own field. The close friendship which had united him in earlier years with Chopin is a proof of this. It did not exclude an occasional shaft of malice about his equals-but only

about them. The following little story illustrates this He told it to me himseli perhaps thirty years after it had happened, with an obvious pleasure at the success of his joke. When his fame as a virtuoso was at its

height, in the forties of last century, Liszt all the enthusiasm for music which was was staying for a while in Paris at the same time as Chopin. One evening they both took part in a musical soirée, at the Wagner, was himself. Lizzt then had a modest flat on the Fisch-sion, Lizzt had the feeling that Chopin had platz, which has completely disappeared in put him in the shade; and, in spite of their friendship, this irritated him. Then he had a brilliant idea. While Chopin was sitting at the piano and playing magnifiand whispered to her that it would be interesting to hear Chopin in the dark. Would she not have the lights put out? As soon as this had been done, Liszt slipped into the chair next to Chopin, and whispered that he should let him go on playing. Chopin entered into the joke, and, without anyone noticing. Liszt took over to the end. Nobody suspected what had



earlier times, persuaded the young comnotes or groups of notes lies the secret of poser to marry his elder daughter, and the marriage was celebrated November 26th, ing that the lower note of the octave in oted, scolded all day, and was utterly unhis From an Indian Lodge is to be played companionable to a musician.

that it's Liszt!"

had procured a satisfaction from his friend and rival that would otherwise have been denied him, did not in the least disturb not everyone who can hear Richard Wagtheir friendly relations. Liszt took pleas- ner playing Strauss. ure in this anecdote all his life, just as anyone of us might enjoy recalling some heartily endorsed, is very characteristic of harmless but successful prank of youth. Wagner's attitude to other musicians. As

Liszt, the Creator

TT WAS a fashion then, and long afterwards, to admire in Ferencz Liszt only the pianist and to disparage the composer It is quite otherwise now, and, from the first, the great impression which many of Liszt's works produced on me con-vinced me that this verdict was unjust. It must be admitted that in the mass of his output there is some indifferent work of an enhemeral kind; but is not this the case with every creative artist who fills many volumes, either of poetry or of music? Is everything supremely great in the thirty-odd volumes of Goethe's works? Have we not mediocre products, even of Beethoven's muse? The capacity of a creative mind is to be reckoned from its greatest achievement. And what treasures we find amongst the music which Ferencz Liszt has bequeathed to us! I will only mention the "Dante" and "Faust" symphonies, the piano concertos and sonatas, a few of the songs, the Esztergom and coronation masses, and the oratorios "Elizabeth" and "Christus." The last, especially, contains ideas as profound as the finest religious music ever written.

It is no far cry from Liszt to Wagner. Through Liszt, I met that great man; and, thanks to my friendship with my compatriot, I had the entrée to the Villa Wahnfried, which was not a common privilege Certain impressions that mark the highest point of my musical experience belong inseparably to my recollection of these two, with whom there associated in spirit a Titan from the realm of the dead-namely, Beethoven.

An Intimate Picture

ONCE when Richard Wagner came to eon with Ferencz Liszt, Frau Cosima, Mihálovich, my cousin Sándor Apponyi and inject. We had brough any constraint of the Bayreuth theater was opened with masters, planist and listener, were in thusiat as I; yet he could admire what the first performance of the "Ring." spiritual communion with each other, was great in music, and was so intelligent A so soon as the Wagner concert was happy in their common understanding of was great in music, and was so intelligent

at the plane. Standing up, the latter said together. Sandor Apports room garian money on the support of a German what we experienced under as it is a neuroit or voked by sound at the plane. Standing up, the latter said together. Sandor Apports entered and undertaking. Enthusiasm for Richard simply music, an encount or voked by sound to Choph, "My dear Frederic, just do me found there a plane on which stood the open Wagner was not so general among the more glorious than any expressible by a favore be at the plane. were lit again and they saw Lisz sitting versation and went up to Wagner's room garian money on the support of a German a favor by sitting down at the piano and music of Johann Strauss's Blue Danube. playing so as to make the people think The conversation must have turned to this, for Wagner sat down at the piano and This harmless joke, with which Liszt played a few bars of the immortal Danube

usually drawn

that we began to fear a fasco, which would have been very unpleasant for the master Walts, enthusiastically praising its beauty. and not exactly to the credit of our capital. I envied my cousin this experience; it is Liszt was informed of the state of things and he at once said, "I will play Beethoven's 'Concerto in E-flat major' at the same con-This admiration for Strauss, which I cert." On the day when this decision of the master became known, all the tickets

for the concert were sold out. a contrast to Liszt, who was able to appreciate everything, Richard Wagner's own the first came the Wagner extracts, conpersonality always influenced his judgment

ducted by the master himself; in the second, of other composers. His highest admirathe Beethoven piano concerto, played by tion was reserved for those who stood completely outside his own sphere and Richter. We looked forward excitedly to whom he could criticise quite objectively. this event, and I must say that Liszt's per-Hence his appreciative words about the oldformance aroused the greatest enthusiasm. style Italian operas, and his joy in Johann His career as a pianist had long since come to an end, and for many years he had re-Strauss. His supreme veneration of Beethoyen arose out of the nature of Beetho ven s art, winch was spiritual and recoved fused to appear in public. It was a unique As from all subjective impulses. I once say experience to hear him once more playing As the proud head of Richard Wagner bowed to crowds of people, now, in his maturity, "Der fused to appear in public. It was a unique long since freed from all the dross of in deep humility before Beethoven, and virtuosity, the creator of magnificent renothing has moved me more than this homage by genius to the greatness which ligious music. For this wonderful experience we had to thank his devoted he felt himself unable to reach. I have friendship for Richard Wagner. From the also seen flashes of self-criticism on the part of Richard Wagner which belong to musical point of view, we looked forward the most interesting psychological experi- to the result with confidence. Our orchestra was even then so highly trained that, ences in my recollection. My mental picture of this man is very different from that suitably conducted, it would prove equal to anything. It was led by Hans Richter, whom Wagner called his "partner," and A Protecting Angel to whom he had entrusted the first per-MY NEXT meeting with Wagner, formance of "Der Ring des Nibelungen."

Pianism, Supreme

A Ferencz Liszt was again in the foreground, and this time the two great living T IS SAFE, I think, to assert that geniuses were joined by a third, invisible but affecting them by his magic spell-Ferencz Liszt's playing of the "E-flat namely, Beethoven. Preparations were go- major Concerto" at this rehearsal marked ing on for the opening of the Bayreuth theater, but the undertaking labored under his highest achievement as a pianist, perhaps the highest achievement of which financial difficulties. To overcome these, artistic interpretation is capable. As if Wagner decided, much against his will, to bewitched, Hans Richter and the orchestra conduct concerts in various German towns, followed the indications of the great master and to introduce extracts from his works, whom they were privileged to accompany, which he hated doing. For example, he and in no way did their playing disturb conducted the well known arrangement of the perfection of the impression, or rather the Overture and the Liebestod from the impression of perfection, which one "Tristan" the funeral music after Sig- received from Liszt. It is now fifty-seven fried's death from the "Ring" and various years since I had the experience of hearing other passages. I do not know how it hap- Beethoven interpreted by Liszt for Wagner, Budapest he partook of a quiet lunch- pened, but one day we were amazed to yet it rings as freshly in my ears and in hear that Budapest had been included in my mind as though it had been yesterday. the list of cities where these concerts were One could feel how, at every important and myself. We had brought my cousin, to take place. This happened a year be- turn in that marvelous work, the two living

and widely cultured that he was at home announced in Budapest, opposition imme- the dead genius. Invisible threads of sugamong intellectuals of any hold. His dately arcse, 'Operation imme- the creat genus. Turvishle threads of sug-presence was vectomed by Richard Wag- press, claiming that Budapest was not a profoundest feeling to us ordinary listenary press, claiming that Budapest was not a profoundest feeling to us ordinary listeners, ner, who enjoyed talking to him. They German city, and that no defence could be and found their way into our grateful and left the dining-room of the hotel in con- put forward for the attempt to spend Hun- receptive souls. Words fail to describe

what we experienced that day. It was

The protests caught on, and tickets for people who had been present went to huncheon together. Not a word was spoken, the Wagner concert were selling so badly not a murmur of applause. Everyone felt instinctively that silence alone was befitting the mood in which we were. Richard Wagner had sought out Liszt, and they, too. were silent as they walked from the room. It was only when we were sitting at table that the spell was broken, and Wagner turned excitedly to Liszt with the The concert were sold out. The concert consisted of two parts. In words, "My dear Franz, you have beaten the first came the Wasner extracts, con- me well and truly today! What can I do

to compare with the playing we have just heard?" And so the talk went on with Ferencz Liszt and conducted by Hans exclamations of humble admiration for Beethoven's genius and of gratitude to Liszt, who could bring it so magically to 1ife

An Epoch Begins

S MAY BE SUPPOSED, I went to Bayreuth for the three first cycles ci "Der Ring des Nibelungen" in the Festival Theater. A remarkable incident came my way in the course of one of the perform-During an interval, my friend Mihálovich wanted to speak to one of the Wagner family and for this purpose went up into a part of the theater which was reserved to them. By chance he entered a room in which he found the master sitting alone before a writing table and musing Seeing someone he knew, Wagner rose and said, almost in a tone of discouragement "No, that is not what I imagined. It falls far short of what I intended." Mihálo vich, thinking that the performance was responsible for his dissatisfaction, began defend it. Wagner answered, "It is nothing to do with that. I know the people are doing their best; but what I have writ ten is not what lived in my imagination. remarkable observation, which throws light on the creative processes o

genius, does not in any way lessen the greatness of the creation to which it re ferred. Genius experiences more than it can reproduce, and inevitably it resents this disproportion between inspiration and the means available for expressing it. Sucl terness would occasionally break out in the case of so spontaneous and violent a

Music has influenced my whole existence and the fact that I have met some of its greatest figures has immeasurably deepened the effect of their art on my life, dedicated though it has been for the most part to practical tasks. I have been saved by music, from becoming shallow, and through it my striving for lofty ends has been encouraged. I thank God, Who gave it to me, and the artists by whose help I have been enabled to understand it.

What Radio Offers the Young Composer

From an address to the Schoolmen's Convention at Philadelphia, by Pitts Sanborn, Director of the Radio Institute of the Audible Arts

"RADIO certainly does offer the young cedure was so great, and the potential infinitely against its being given a successful hearing. Finally, if it did have a performance, at best two or three thousand

was returned to the limbo from which it Boston, Philadelphia, Chicago, Philhar- Cincinnati, all broadcast during the season composer what is perhaps the best oppor- had emerged. Chamber music composition monic and New York Symphony Orches- and their varied fare is at the disposal of tunity in the history of music to show his had become almost a lost art, because there tras led the field-in fact, they practically every listener in the land. Radio need not unity in the many strange of the str wares. Not so many reas also, what not be the store that a store material organization or two on the West Coast, this growth in musical resources, even in organization or two on the West Coast, this growth in musical resources, even in the the period of depression, when all cultural orchestras of standing in the country to times" increases every season. There are East. The music lover of Colorado, Min- movements suffered considerably. which to offer it. Then, if it was accepted, many small groups eager and ready to give nesota, or Iowa had a long way to go to the cost of rehearsals and attendant pro- a reading to new works of promise. More- enjoy one priceless evening with any of over, subsidized by the station or a com- these ensembles. cedure was so great, and the polential of a bissource of the novelties are made available than ever before. The outlook grams from the Detroit Symphony and most intellectual of English poets, for composers is extremely healthy. the Minneapolis Symphony Orchestra-"Radio has brought increased following both commercially sponsored. The Kansas

Robert Browning, perhaps the wrote, "There is no truer truth ob-Insteners could hear it at once; and unless and accomplishment to our symphony or- City Symphony Orchestra, as well as those tained by man than comes through that reception was astounding, the work chestras too. A decade or two ago, the of Cleveland, St. Louis, San Francisco and music."

Modulation Is Not Difficult

By Paul W. Selonke

A Simple Technical Discussion of a Fascinating Theoretical Problem

vague, cryptic rules of operation? The we may introduce B-flat, E-flat and A-flat answer is, emphatically, in the negative. (all tones of C minor). Thus, an E-flat Transposition from one tonality to another. though simple in itself, is a sadly neglected part of the average musician's equipment. Basically, the problem of shifting to a remote key should give one no more trouble chord, by lowering the root of the leadingthan a tonic to dominant modulation. Because of the unlimited scope of modu-

lation, let us consider one form, a simple possible. and interesting experiment which shows the relationship of keys. And as a starting point we might use this elementary progression.



these chords can be identified in C major; but with added chords in G the new tonal ity could be definitely established. Developing this idea further, why not use the dominant chord of C as the subdominant entrance into D major?

Er 3







There is a harmonic license that allows

loom gigantic as a complication of terchange tones. Therefore, in C major, key. the root and fifth of the mediant; an Aflat major chord, by lowering the root and are the dominant of the dominant (D fifth of the submediant; a B-flat major

to E-flat major, and to F major become

+ 64

P P P

F: IV6 V8-5

Bh: IV

- -

CI IVV IV iii

Ex 5⁸

Ex.5b

24

Ex. 5º

C: I IV V

(23:1:1:

CI IV V I viia

(93.

major chord may be formed by lowering ary dominant formations, which theorists

tone triad. So modulations to B-flat major.

S MODULATION as difficult as it is major and minor keys, those whose tonics of course, upon whether the modulations offers a supertonic (with raised fifth) and too often supposed to be? Does it are formed from the same keynote, to in- are transient or moving definitely to a new the minor form of the dominant. The first, For additional major triads in the origi-

will lead to A minor; the second, to D nal tonality we cannot forget the secondminor minor tonalities on the same keynote may agree belong to the original tonality. They borrow tones from each other. In C minor major), dominant of the submediant (E we may horrow an E-natural from C major. major), dominant of the supertonic (A This would add, as minor triads, the major), and the dominant of the mediant

mediant with raised root and fifth and the (B major). Using these chords, we are submediant with raised root and fifth; and able to shift from C into A major, B major, they afford modulatory opportunities to B E major, or F-sharp major, respectively. minor and E minor. Here is a modulation into F-sharp major, might also modulate from minor to major



iv viio c: i V₆ What other minor triads are there in the C minor series? Considering that it is We reiterate that these are not conbuilt on the melodic minor scale (which

sidered perfect modulations as they stand. They are entrances and need further affords us either the flat or natural on the cadences in the new tonalities, depending, sixth and seventh degree), we find that it

You, friend reader, are the guiding hand in the make up of THE ETUDE. You tell us what you want, and we try to give it to you in ample measure. We know that only a certain section of the body of our readers is sufficiently advanced in music to appreciate Theory of Music. It would be interesting for us to have some estimate of how large this section is. Several of our readers have written us in praise of the articles of that very renowned, precise and lucid theorist, Dr. Percy Goetschius, written for THE ETUDE some two years ago. (They are now published in book form, as "The Structure of Music.") If you want more articles on Theory, please write to us,

Do You Want More Theory?

F-sharp minor. A natural query at this point would be, "Is it always necessary to use the subdominant as the interlocking chord?" Ab-

solutely not. Think of all the other triads of subdominant character. The supertonics, the submediants, the augmented formations the dominants of the dominant, the Neapolitan formations-considering all these with their countless variations, then one can readily see how limitless is this form of modulation. And of all subdominant interlocking devices, there are none more beautiful than the seventh and ninth chords in their regular and altered forms.

when used as the interlocking subdominant,

And, as mentioned earlier, major and

It is obvious that, by this method, we

keys. If we borrow the E-natural from

third. Upon use as a subdominant entrance

into a new tonality, it will readily evolve

6-33 s s ; 45 #= +

The Neapolitan Sixth in C minor pre-

sents a modulation into A-flat major; dominant of the dominant, to A major;

mediant, to B-flat major; subdominant

(raised third), to C major; dominant

(major form), to D major; submediant, to

E-flat major; the leading tone triad with

B-flat as the root-or subtonic, as it is

Modulation from major to minor keys presents no new difficulties. Used as a

subdominant entrance: tonic (minor form,

with lowered third borrowed from its

parallel minor) leads into G minor : super

tonic into A minor : mediant into B minor

subdominant (with lowered third), into (

minor; dominant (with lowered third), into

called-with lead to F major.

- a ... p

 $\begin{smallmatrix} I_{3\frac{1}{2}} \\ G: \ IV \quad V_{6-5} \end{smallmatrix}$

- 18

into G major.

2:3 -

0: 1 iv V

major, we get a tonic with a raised

Paderewski can enjoy a joke, even at his own expense; and so he tells with unction of the Boston bootblack who approached him with an appealing "Have a shine?" He goes on to say, "I replied, 'No, but if you will wash your face, I will give you a quarter.' Quickly the young 'shine' was off to a nearby horse trough and back with a radiant face. He accepted the quarter thankfully; but, glancing up at me, be handed it back with, 'Here, mister, take it and get a hair cut? "

Why Every Child Should Have A **Musical Training**

By Helen Oliphant Bates

love to gather for evenings of wholesome

Consider the spirit of the home where the

himself-gratifies it.

played by the Roth String Quartet.

chine reproduces realistically.

Music"

(One of the letters which just missed winning a prize in our recent contest under the above heading)

MUSIC embodies in itself all the cipline which music provides, and the un-attributes of a scientific study, a derstanding it gives of art and esthetics, are pastime and, an art. It trains sufficient to justify for it a place in edusimultaneously the body, mind, and soul. cation. But music is more than a study In its power to promote clear, rapid think- to be left behind when the pupil walks out ing, dependable memory, and sound reason- of the door of the school-room. Music ing, music is equivalent to algebra, geom- prepares for the fullest life of service and etry, physics, or Latin; and for the average pleasure after the years at school. It makes person it is far more practical and enjoy- the home a place where family and friends

In addition to affording mental growth, recreation, and it is, for this reason, of music is also a most pleasant form of vital significance in molding strong chrisphysical culture. The breath control and tian character. chest expansion which result from daily exercise in singing, or from the playing family is united by a common interest in of a wind instrument, wards off many a music which binds them together and helps doctor's bill; and the muscular coordination them to cooperate for mutual advancement, that comes from practice on the piano or as compared with the home where, night string instruments is, to say the least, more after night, each member of the family conducive to physical poise and grace than skips off to a different part of town, leavmuch of the work in the gymnasium classes. ing the house dark and deserted, because While training the mind and the body, there is no means of home entertainment music develops the instincts and emotions and no bond of sympathy between members

and draws out all latent powers. It satis- of the family. fies a pressing need for the finer type of Music, therefore, may become a powerful self-expression. It teaches an appreciation factor in the creating of true homes, and in of truth and beauty that enables the child raising boys and girls into poise, balance to lead more than a dry, matter-of-fact and spiritual grace sufficient to counteract existence.

The mental, physical and spiritual dis- mechanical era.

Be Kind to the Tuner

By C. F. Thompson, Jr.

THERE should be a Society For the Pre- forgetting that the ear becomes accustomed vention of Cruelty to Piano Tuners. Of to terrible things through habitual associa-course folks mean well, but gosh! the tion. Ouintet,"

course tolks mean well, but good, be toon, the toon, and things they dol The writer is just a poor Don't, oh, please don't, sing the pitch of hardworking tamer who does his best on the string on which your tuner is working, instruments which are not always attended and tell him you have "perfect pitch." The to as often as they should be. Here are a tuner does not care if you have, and it few don'ts to remember: makes his job harder to struggle against

Don't ask your tuner to bring an old unnecessary noises. Diano up to standard pitch so you can Don't let little Willie overhaul the tool play with the boy friend's saxophone, with-out first considering that perhaps the piano end of the keyboard, or perhaps toot his never was tuned to our present standard toy horn while the job is being done. And (A 440), and also remembering that if he does these things, do not tell him strings, like bones, grow brittle with the that you know he is a mechanical genius, or an embryo musician-lead him gently

Don't neglect your piano for ten years, away, and earn the gratitude of the tuner. then when it is tuned complain that it Funny things aren't the? But folks "sounds funny." Folks do that very thing, do them. Think it over.

Music They Understand

By Horace G. Bartlett

MANY pedagogical careers in music have magnificent disdain before his juniors. crashed upon the cruel rock of failure to Musical understanding and appreciation give pupils and patrons "music they can grow gradually. Millions are incapable of understand." Just what is it that so upsets appreciating much so-called "modern music" the judgment of the "cub" teachers that and indeed may never do so. They certainthey often stubbornly refuse to teach pieces ly have their musical rights and it is as other than those which the highbrows have much the obligation of the sensible teacher from Handel's "Royal Fireworks Music." stamped as "elect"? If a piece happens to to cater to them as to the lofty intelligentsia. be by Strawinsky, Hindemith, or any of the When you think of music, do not be like moderns, it is "marvelous," while pieces the character in Molière's "Le Médecin snobbery immediately advertises the callow so fine that I don't understand a particle musical cad. He is like the little boy in of it.") After all, the greatest art always his first long pants, parading himself with has been simple art.

The human voice cannot be as astounding in technical feats as some instruments, but it may be the most emotionally effective musical instrument, if properly used.-Pacific Coast Musician.

RECORDS AND RADIO

By Peter Hugh Reed

IT HAS BEEN a source of great pleasure gives a fine account of himself in a work IT HAS MEEN a source of great pressure grees a nice account of nimself in a work to find that such programs as those of the which is long overdue on records, Bave NBC Music Guild, because of wide public Capriccio on the Departure of a Beloved NBC stusic Guild, because or while public comparison on the Departure of a Beleved acchain, have been fitted this winter into Brother Because this work is program an evening schedule. The NBC Music music, some people refer to it as an india-Guild has done much to prove that chamber cretion of the composer's youth, although music is in reality the most ideal music it does not deserve this patronization, for for the home. People who had the idea it undeniably points the way to the greater Bach. The Capriccio is a work which that chamber music was something only for the musical highbrows have become conclusively proves that the composer had aware, through these programs, that this a sense of humor. Coupled with it (reverse kind of music has a wider appeal than they face of second disc) is a valuable historical believed. Radio can and does remove a excerpt, part of a "Sonata" by the eight great many prejudices. The music lover who is truly interested (Victor discs 4293-4)

The music lover who is truly interescu in chamber music undoubtedly has the greatest cause to be thankful for the radio and phonograph. For in the home, he can Ear and phonograph. For in the home, he can the can be able to be able to be able to be able to be the can be able to be able to be able to be able to be the can be able to be able to be able to be able to be the can be able to be able to be able to be able to be the can be able to be able to be able to be able to be the can be able to be able to be able to be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be the can be able to be able Percy Scholes' "History of Music by concentrate and absorb such music to the ten at length in the past, has been issued greatest degree of satisfaction. The human at last by domestic Columbia. The first element and the lack of intimacy so essen- album gives musical examples "To the element and the facts of minimacy so easen- anome gives musical examples "To the tail to the true enjoyment of such music Opening of the Sventeenth Charuny'; the in the concert hall does not permit the second gives examples up to the death of listener always to apprehend or fathom Handel and Bach; the third gives examples used full. a work fully. Chamber music needs repe- of sonatas, symphonies and songs, bringing tition to permit the utmost enjoyment, and us up to 1830; and the fourth gives exsince the phonograph permits this the wise amples of "Music as Romance" covering music lover supplements his radio with the nineteenth century. There may be records. For radio programs only whet shortcomings in these sets, but on the the appetite, while recorded music pro- whole their purpose has been conceived grams-largely because one selects them and carried out in a most creditable manner. Mr. Scholes has wisely chosen to The string quartet was Haydn's most cover a limited ground thoroughly rather

natural mode of expressing himself. Hence, than a wide territory incompletely, thus when we find a new recording of a Haydn making his scts enjoyable as well as valu-Quartet we are certain that we are in for able alike to the music lover and the stu-Quartet we are certain that we are in for able latke to the music lover and the sub-a thoroughly enjyable half hour. The dent. We recommend all record bayers latest to come to our attention, Haydn's to add at least one or more of these sets "Quartet in F Minor, Opus 20, No. 5" to her illibrary as the reveared they differ (Columbia set 228) is one of his best are multiple. The booklets by Mr. Scholes works. This music is filled with a depth allow are worth coupting.

Weingartner's reading of Beethoven's of feeling not ordinarily associated with "Ninth Symphony" (Columbia set 227) is the genial Haydn. Some historians point to its Minuet as Mozart's inspiration for the outgrowth of over a half century's the same movement in his great "G Minor familiarity with the music. This is a grand The Finale of this quartet is performance, splendidly recorded. particularly impressive with its fugue in first and last movements of this titanic wo subjects. We can easily believe that work probably have never been better perit must have interested Beethoven greatly, formed on records, nor have we ever heard a more clearly defined Scherzo. The The work in the recording is beautifully recording was made in Vienna with one Edwin Fischer plays Beethoven's "Ap-passionata Sonata" (Victor set M279) of the finest orchestras in Europe-the Vienna Philharmonic; and the singers and chorus were chosen from the famous with dramatic fire and fervor, but his

pedaling in the first movement, particu-Vienna State Opera. larly in the syncopated sections, destroys Eugene Ormandy gives a most eloquent the requisite clarity of line. His is a conthe requisite clarity of line. His is a con-troversial reading, one that yields little to in Victor album M276. Here we have a sentiment, although his second movement work also planned on titanic lines but less retrieves it from the category of an exer-cise. It is his last movement which we inspired than Beethoven's great score. Bruckner is formidable fare. His archilike best. For here his passage work and tecture is his most impressive feature, al-though it is somewhat hybrid. timing are particularly fine. The record-

ing of the piano on a higher fidelity ma-There is a depth of feeling and a true melancholic beauty in the long slow move-The latest set of the American Society ment of this symphony, which is dedicated to the memory of Wagner, and a blazing of Ancient Instruments (Victor set M271) is not historically authentic, for all the splendor to the spires of his impressive works it contains are re-arrangements first movement. It is a long work, how-Only the overly-fastidious however will ever, one which takes over an hour to fail to take pleasure in the music as it is reproduce, and after the slow movement presented. The set contains a genial "Suite" by Carl Philipp Emanuel Bach, one is very apt to find his patience tried. We recommend this symphony to the attenthe lovely Second Sinfonia from his father's tion of all music lovers who do not knew "Church Cantata, No. 35" and excerpts Bruckner's music, and to those who desire an outstanding expression of his genius. Speaking of Handel's "Royal Fireworks Recommended recordings: Kreisler's brings us to the arrangement consummate performance of Mendelssohn's that Harty made for modern orchestra "Violin Concerto" (Victor set M277); the by some of the high class composers of salon Malaré Lui" who said, "Oui, ca est si beau (Columbia set 229). Here the music is Budapest String Quartet's rich performance music are scorned. This form of musical que je n'y entends goutte." ("Yes, that is given the full-blooded performance it de serves, and its true royal pomp and cir-cumstance are presented with appropriate Stant Lambert's famous symphonic-jazz élan and dignity. This music was written work, "Rio Grande," which many people by Royal Command to celebrate the con-clusion of the war of the Austrian Suc-(Columbia set 230); and the British clusion of the war of the custrain suc- (Cottimuona set 200); and the source cession in 1748. Although really made-to- Broadcasting Symphony Orchestra's record-order music, it nonetheless has inspiration. ing of the Paratominine Music from "Haensel Arthur Schnabel's son, Karl Ulrich, and Gretel" (Victor disc 11832).

Mexico's Significance in **Present Day Music**

By Verna Arvey

French, German and Italian styles of music finest musical literature.

He cannot help it, for ever since his birth, constantly changing. composed and sung as an accompaniment to a nuptial dance. Every big ranch in Mexico has its own Mariachi, or native orchestra. And now almost all of the schools have open air theaters of their own, where the students begin their public

artistic pursuits.

musicians, without first understanding the Mariachi, the rhythmic devices of which underlie almost all of Mexico's sophisticated

MUSICALLY speaking, Mexico City has passed through a great many epochs. One by one, the mostly "criollo" music, which is a corruption of Spanish song and dance, with no denly there appeared a young man by the posed of violins, guitars, cornets and gui-name of Carlos Chavez (now head of the tarrón, and sometimes they also use the Department of Fine Arts in the govern-falsetto human voice as if it were an adhave had their effects on Mexico. Sud- Indian sources whatever. They are commental organization) who made drastic ditional instrument. Their music is, as reforms. As a result of these reforms, and one writer put it, "so disorganizedly harof Chavez's preference for the music that monious." One is amazed at the many is wholly Mexican, Mexico is coming into counter-rhythms these men play without its own as a country whose music will make worrying in the least over the outcome; an outstanding contribution to the world's for violins may be heard playing 2/4 against 3/4; then voices singing 6/8 Outside of Mexico City, musical life has against the 3/4 accompaniment. So per-

gone on in the same way for many years, fect are all these wild Mariachi orchestras The schools are unusually progressive that one writer wondered where they hid along those lines, and almost all of them themselves during their "student" period, devote a good deal of time to intelligent and whether they ever really did practice musical study. Even the poorest Mexican before playing for people. Indeed, the peon has the "afición," or love for music. music is constantly improvised, therefore

his life and his habits have been bound up Piano transcriptions of this sort of muwith music. A child is born to the accom- sic are inadequate. At best they are only paniment of lullabies; he continues his life a melody and an accompaniment or to appropriate melodies; and he is buried melody and a counter-rhythm. Mexican to the usual funeral chants. For instance, music is harmonically very poor, but me-in the mountain towns of Michoacan, some lodically and rhythmically rich. Harmonof the loveliest of all Mexican music is ically, it is based on tonic, dominant and subdominant chords. Transcribed, therefore, it becomes monotonous, and loses its native quality

The world has scarcely heard of Mexico's creative musicians. Almost a score of them are doing really worth while work. But in studying their compositions it will the Tarascan

T IS IMPOSSIBLE to understand the musicinas without ferrorative file Rolón, known in Ferrora composer Ex.1 terpoint and all the old masters behind and the Aztec him, chooses typical Mexican subjects for Ex.2 his major works. In many cases these

ican ancients. Here they are:

00000000000

these are the intervals of the teponaxtles (native ancient drums).

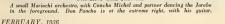
0 0 0 0 0

trouble

Chavez, however, is proving to be the canos" for piano, his harmonies are in instrument through which Mexico's music triguing.

Another Voice AS A COMPOSER, Chavez is very dry. He is clear, brusque and matter-of-fact. One writer says he has taught himself to be a supple and electric conductor. Angel Salas classes him as a rebel, a





DANCING THE JARABE



men have emulated the modern Italian com- will become known, just as Diego Rivera posers and have gone back to ancient in a more flamboyant way, was the means forms for their inspiration. On the walls of publicizing Mexican art. Chavez made of the conservatory in Mexico City are it known that Mexicans who put French posted, like axioms, the scales of the Mex- and Italian labels on their music were not in official favor. He whipped the national

orchestra into shape. He was rigid, and the musicians chafed a bit under the re-straint. No longer were they allowed to read newspapers during rehearsals. It has read newspapers during renearsals. It has become an orchestra of which any large city might be proud. When there was a choice to be made, Chavez always chose that which was Mexican. He brought to Mexico, too, the best of modern European which is really the old pentatonic scale doisin European doise in European doise and the borient and in Scotland. And quent exhibition as Mexican uncloses

It is strange that Mexico's best modern leader and a teacher who awakens inmusic is composed for orchestra. There quietude. He was born in 1900. In 1912 is very little for piano, and the songs are he began to study the piano with Manuel almost all transcriptions of folk tunes, not Ponce, and in 1918 he began to compose. creations. Moreover, very little of this No one taught him; he simply composed. new music is published. Of Mexico's best Conservative musicians would consider him composers, only their earliest efforts have unprepared. Some of his first major seen the light of day; and of Mexico's works were for orchestra; "The New secondary composers, much music has been Fire" and "The Four Suns." Frankly

printed, thus giving the investigating pub- speaking, few people understand Chavez's lic a very poor idea of the nation's musical works. They appeal to few people. Howresources. One of the finest composers ever he is an individualist who happens to confided that he had had only one compose he a Mexican. His musical though prosition published. He had never made any esses are a bit difficult to follow at first, money on it, and in the end he was put to but they are easier when one is at last an enormous expense. He never tried it accustomed to them. His thoughts are again. He felt it was not worth the simply different. Even in the simplest arrangements, such as his "Cantos Mexi-





met with much opposition from time to

A Forward Program

TYPICAL of the man and his ideals is the educational program he mapped

out at the beginning of the year 1934.

matists were scheduled; concerts by the National Conservatory Orchestra under Revueltas' direction; by the Conservatory

Choir, under Sandi; by Chavez's own

National Symphony Orchestra; and by the

merely in "giving the public what it wants."

1934 witnessed the débuts of these younger Mexican composers : Blas Galindo, Daniel

Ayala, Salvador Contreras, Pablo Con-

treras and Higinio Ruvalcaba. From a

musical standpoint Mexico's finest com-

Candelario Huizar. Prominent too are

and Angel Salas. Personally they are all

as intelligent and remarkable as their mu-

sic prophesies, and they are also mutually

Revueltas' musical themes are not au-

thentically folkloristic, but all have a pop-

ular quality. Mexicans consider him their

generous in their thoughts.

posers are Silvestre Revueltas, Jose Pomar,

Jose Rolón, Manuel Ponce, Luis Sandi

like his music, must grow on one,

JULIAN CARRILLO

written in 1913:

Ex.4 Allegro

р

10SE POMAR

CARLOS CHAVEZ

characteristic thing.

MANUEL PONCE

This is, of course, accompanied by various

rhythmic devices. More in understand-able form is Pomar's Huapango for sym-

phony orchestra, based on folk themes and

"sones." In this, the violins are ordered

to bow short, in the middle of the bow, as

do the Mariachi niembers. They are told to forget beauty of tone and strive for the

A modest, unassuming man is Candelario

Huizar, born in 1888 in Zacatecas and now

Despite the ever present argument over his El Renacuajo Paseador (based on a Chavez as a composer, the fact remains Mexican children's tale) for orchestra, on that he has done more than any other one a phonograph disc that gave sixty-six revman for Mexican music. Almost everyone olutions to the minute instead of thirty-Even though the works of this period agrees that he is a marvelous politician three. Even with that discrepancy, it was (9)# and a good organizer. If he wanted to easy to see that his rhythms were piquant,

ANGEL SALAS

use his political ability to do harm, he original and spontaneous. When his many could do a great deal of it; for he is an changing rhythms were commented upon, were written in the so-called accepted able man. But because he is sincere and he said that he does not write in that way forms, Pomar displayed leanings toward well disposed, he never will. He has few merely to be different; he does it because friends in whom he confides and is retindividuality and modernity. He wrote the whole toned scale and chords of the 9th, icent about his plans with regard to people in the streets. And he is eminently governmental affairs. He has, however, right. One has only to travel through the years before he even knew how they were designated harmonically. During this period he harmonized many Mexican melo-Mexican countryside to realize that he time, because he is not a man who is in- alone has caught its spirit. Like Chavez, dies, thus, he says, disfiguring them comstantly liked by all people. His personality, he was born in 1900; but he is a violinist, pletely. A transitional, unstable period folnot a pianist. He composes solely for orlowed this first one, and he has now, in his chestra. He is one of the few Mexican composers who write abstractly, having third period, left the old forms completcly. His new music has a social and political many chamber works to his credit. significance. It is a representation of class the time of the writer's visit, he was finishstruggle. His music now has a meaning far beyond that of "art for art's sake." In ing his Caminos for symphony orchestra. This comprised many programs, designed *Ventanas* and *Janitzia* are also his. He is to expand artistic education and to be as able with his pen as he is with his pencil. Ventanas and Janitzio are also his. He is 1932 he decided to write a Prelude and Fugue for percussion instruments only He always composes music in pencil; he presented to paying audiences at the ric aways composes music in perici) he government's Hidalgo Theater, and to says it is quicker that way. On the pro-non-paying audiences of the working class grams of the Mexican Symphony Orches-at the Venustiano Carranza Open Air tra can be seen Revueltas' ironic, apt (including in that category the piano, harp and xylophone). Before it was written other Mexican composers laughed at his project and labelled it impossible of acat the Venustiano Carranza Open Air the the program notes. Says he, for instance: "The Theater. Plays by famous and local dra- program notes is agreeable, intelligent and complishment. After the performance they all agreed that he had succeeded in making his Fugue melodic, in writing it in perfect without common sense"; and "Serious people condemned Till Eulenspiegel to form, and in bringing it to a thrilling clideath, but they did not condemn Strauss." max, from a merely rhythmic beginning. About his own Ventanas he says, "Ventanas For the performance, Revueltas supplied it with this subtle program note: "It is in-

National Symphony Orchestra; and yo the Mexican Symphony Orchestra which com-bines the use of Mexican and European of believe moon, or without it? dubitable that Pomar studied counterpoint. He is impregnated with classicism and has Jose Pomar is an example of a strange always respected the great masters, so that merely in "giving the public what it wants." He believes that a wise guiding hand should musical development. Because he is gifted formulate the public's likes and dislikes. 1934 winessed the debuts of these young broad mind, he is a ble to recognize and now he writes this work for percussion, The lovers of melody, of counterpoint, and of fugue, will be eternally grateful." Here distinguish the different periods of his deis an excerpt from this very modern fugue, velopment alone. Born in 1880, it was the beginning of one of the piano passages, 1912 before he entered into what he termed showing Pomar's striking change from his his pro-European period. An example of his work at that time is best shown by earlier styles. this excerpt from his "Sonata in F-sharp," Ex.5

in charge of the library at the Conserva-tory of Music in Mexico City. He makes no comment on the fact that he never studied in Europe, but says simply that he is the pupil, in Mexico, of Gustavo A. Campo. That he has far transcended his teacher is evident from his latest orchestral works: "Pueblerinas," composed of three movements, in which he pits many rhythms and rbythmic variations against each other; and

"Sinfonia" in which he uses abstract themes. It is significant that in this, though his title, themes and development are all abstract, the Mexican rhythmic heritage persists. "Pueblerinas" is in free form, and the instruments used are the typical ones of the people. This excerpt is from a quartet of horns in "Pueblerinas" Ex.6 sordino



Huizar's earliest works, however, were written for solo voice with accompaniment. Perhaps the best known of Mexican composers outside of Mexico are two who have added to their Mexican heritage the advantage of European training: Manuel Ponce and Jose Rolón. Surely the world will be surprised to find that Ponce has (Continued on Page 128)

etc.

JOSE ROLÓN



ANTONIO GOMEZANDA

SH VESTRE REVUELTAS

(9時教) 20 20 20 20 20

LUIS SANDI

THE ETUDE



Trombone Secrets

By Joseph Russell

"RUE GENIUS," said the apt Ex.2 Moderato phraseologist, "is one-tenth inspira-9:4: tion and nine-tenths perspiration." However this is much more than a cleverly (ad lib.) phrased group of words. It is a terse

statement of an eternal truth. To prove which, one needs but take a glance at some who have mastered their respective insta

Watch an accomplished trombonist while listening to his playing. Note the facial movements; how breath is taken; the marvelous case with which tones are produced; and, especially, how delightfully simple the rendition appears to be. Actually he de-

rives as much pleasure as the listeners, The secret of his masterful success lies in just these few words: "Early practice correctly and conscientiously directed."

The first queries of the careful student feeling. (a) What are the key and time sig-

more difficult passages?

(d) What expression or feeling shall it

natures? (b) Where are the "tough spots?" Hum or softly whistle them until absolutely *clear* in the mind. (c) What legitimate or auxiliary positions will be used to simplify the

Practicing Correctly ORE AND MORE, amateurs and professionals, teachers and experts are acknowledging that to play the trombone properly requires just as much thought and practice as the mastery of any science. Let us analyze the mastery of this passage :

play it slowly the first time, gradually in- his footsteps. Phasician Contract forte (lightly, but distinctly)

[+ P &] | + + + + + -]

Most budding players jump right in and play it over and over again, giving too little thought to the musical message of the theme. They seem to think that mere repetition is all that is necessary. Thus early grows a fallacious habit which makes the trombone twice as hard to master. Practice this passage one measure at a time, very slowly; give the utmost attention to attack and to steadiness of tone. Try to develop a beautiful, singing quality so that each tone starts with a velvety touch and then sings sweetly on and on to its very end. Finally play the passage in its entirety; and, with these carefully studied fragments welded together, there will be a melody that will move and thrill the hearer by the very lusciousness of its cadences.

Take this exercise, applying thought to

creasing the speed, as it is repeated, until Keeping Trombonistically Fit the desired tempo has been attained. Waste A NOTHER HELP to become a thor-oughly capable player lies in the utili-

no time on the easier measures. Master the difficult ones, and the easier ones will zation of spare moments. Suppose, in the soon fall into line. The surprising part morning or before dinner, there are fifteen of this thinking before playing is that in idle minutes. Snap them up! Utilize a very short while the correct habit is them! Make every one of them helpful, formed, so that accurate thought becomes pleasurable minutes in keeping "trombonautomatic. istically fit."

Here is the formula. Ex.3

THINK BACK to the time of the very first lesson. What was your feeling? Undoubtedly one of pent-up ambition and

0 0 0 0 0 0 <u>0</u> Ambition and Enthusiasm! What words ever to be repeated! Ambition, in the

plainest words, is a consuming desire to become an accomplished trombonist. En-Sustain each tone for four very slow thusiasm can best be described as a feeling counts, making an absolutely even crescenof inspiration; or, a happy, "bubbling-over" do on the first two counts, and an equally smooth diminuendo on the last two. Conscientious practice means putting

Conscientious Practice

great enthusiasm.

enthusiasm.

The recent Jubilee Festival Brass Band Contest, at Belle Vue, Manchester, England,

brought together this band of two thousand instrumentalists with I. H. Iles con

ducting the Patriot March "England" and the National Anthem. The photograph is presented through the courtesy of Associated Newspapers, Ltd., of London.

forth the very best effort; and this requires Lip Slurs both ambition and enthusiasm. No getting Ex.4 away from it! There are drudgery and hard work on the road to becoming a cap-



In this manner the trombonist knows such resolution as: "Now for forty-five clearly just what to expect, and there will minutes of my best effort." What a de-be no hesitation. However, in attempting lightful surprise awaits you! Progress to execute the exercise each passage which will be more rapid; and there will be nearly

gives the least difficulty must have careful, as much pleasure in listening to one's own Play this softly, with little mouthpiece thoughtful study. Perhaps an auxiliary playing as in hearing a master of the inposition may make smooth sailing. Then strument. In reality you are following in pressure. Bring the diaphragm into play. Chromatic Scales

242000000000000

geter brober eterter

Practice this with a round, full tone, first legato, and then staccato. Strive to have all the tones alike, both in time value and in clearness. In addition to keeping

the tone solid, exercises of this nature bring out the true trombone quality. Also they are of tremendous value in practicing lip slurs. More than any other practice, they train and strengthen dormant muscles. in a short time putting an end to the complaint of tired lips.

What would be the result if a pianist were to practice only those notes assigned to the left hand? Still worse would it be for (Continued on Page 113)



Today, with its rushing and hurrying, rare indeed is the trombonist who devotes will be: four hours a day to the study of his instrument. Though the majority might wish to give more, yet forty-five minutes seems to be the average practice time. Into this period then must be packed such exercises as will lead to making a capable, better than the average trombonist. How can it be done?

and sometimes more.

MUSIC EXTENSION STUDY COURSE For Piano Teachers and Students

A Monthly Etude Feature of practical value, by an eminent Specialist

By Dr. John Thompson

DROWSY LILIES

By EVANGELINE LEHMAN The Etude ushers in February's music with a quiet tone picture by Evangeline rhythm making marked rhythmical con-Lehman. The Drowsy Lilies of Miss Leh- trast with the four-four of the second secman's musical meditation are those in the tion, and sings its way to the finale at crescendo and diminuendo while playing garden of the great impressionist painter measure 16. Claude Monet who, during his lifetime, loved to set his casel in a little boat and paint while drifting among the flowers.

The tempo of the music is that of a berceuse. Following a two measure Introright hand, and continues in this register until measure 11 is reached where the soprano assumes it for the next eight measures. Here once more the melody is resumed by the lower voice of the right hand

It is an important point to establish proper tonal balance between the mclody and the accompanying figures in eighth notes in the right hand. Play the melody with deep pressure touch and the eighth notes with a more shallow touch. Roll rather than finger these. The pedal is used twice to the measure

throughout the composition. After the pause at measure 26 the melody is heard against an accompaniment in triplets. The tempo, however, from this point is somewhat slower, the mood one of reverie as before. This number, aside from being an interesting piece for the student recital, offers a good study in themadizing on either side of the right hand while the hand is engaged in playing accompaniment

> IUNIOR HIGH PARADE By LUDWIG RENK

February, with its patriotic holidays, is a fine month in which to learn a stirring march for the school assembly or other occasions. Mr. Renk's composition should be played with vigor and dash. Crisp and crackling rhythm should prevail throughout. Use the pedal only where indicated. Accents, always important, are especially so in a march. The supplementary accent placed on the second beat of the measuremeasures five and six-should not be overlooked

The Trio section in the subdominant key (A-flat major) is somewhat quieter in character. A typical trombone passage will be noted in measures 28 and 36. As this section progresses it builds constantly in tonal intensity until a big fortissimo is reached in measure 65. After a return of the first theme the march ends at Fine, measure 16.

> A MIDSUMMER WOOING By WALTER ROLFE

Another lyric composition from the prolific pen of Walter Rolfe.

Play this number in the style of an improvisation. It permits much freedom and rubato in interpretation. A smooth stars, one large gold star (No. 4) is placed legalo is necessary in the first theme as on the lyre, as represented. It is surpriswell as a fine singing tone. The melody runs the gamut from piano to forte in short

bar reaches emotional heights and is played somewhat faster-piu mosso, con passione. In its repetition, beginning measure 23, both mood and tempo change. It is played allowed to help in their making.

82

The first theme recurs, its three-four

AT THE DAWN OF DAY

By S. COLERIDGE-TAYLOR A timely publication is this of Coleridge-Taylor's which presents an interesting folk duction the melody begins in the alto voice, tune from Ethiopia. Appreciating the dramatic possibilities of this tune the composer has adorned it with crashing big harmonies, and the piece opens with majestic sweep. Needless to say, the pedal must be used with care in playing the opening section. The middle section runs along with

hands in unison for the most part and is rather quieter in tone and mood. Carefully observe the legato and accent signs when playing this section. As the first theme returns-measure 37

it is heard an octave higher. The volume of tone should be kept full closely will aid materially in achieving the to the very end, where the low accented interpretation intended by the composer. C's of the bass offer a dramatic ending.

IN HOOPSKIRT AND CRINOLINE

By CEDRIC W. LEMONT This number, in the style of a minuet should be played with all the grace characteristic of that particular form of the dance. Redolent of the Colonial and Civil War period this music too is particularly coln. It should have light and dainty treatand steady

The opening chords should be played passage should be divided between the either hand. hands and rolled off with a sharp release on the top note. This motif is repeated several times in the first theme and, except where a crescendo is in force, should be given the same treatment in each repeti-

By Mrs. Anna M. Logan Wallin

system will find the accompanying design useful. The gold stars and red stars may be

dealer in teachers' supplies. Give the red stars (No. 2) as a reward for excellence at the lesson. Many teachers attach these right on the studies and the nieces of music.

The tempo--not too fast. The text, as brilliant appearance. The design should a matter of fact reads "Slowly as in a be on a card about five and a half inches dream." The next section after the double by six inches in size. Any teacher may readily draw these lyres in spare moments The pupils do appreciate them and may even look upon it as a privilege to be

indicated in the music. Begin measure 25 softly and build a

the repeated figure in the right hand. This passage leads back to the reentrance of the first theme which in turn goes into a short Coda. Note the accents on the third beat of measures 3 and 4 from the end.

TWILIGHT

By NATHANIEL IRVING HYATT Mr. Hyatt's contribution to the music of the month bears the subtitle Meditation. It follows therefore that the music should be played in thoughtful mood. The tempo Moderate and the text calls for expressivo-much expression.

The melody lies in the upper voice of the right hand and the thickness of the melodic line changes constantly as it

weaves its way along. Phrasing, pedal markings and dynamic signs are clearly indicated and if followed

> ON WINGS OF SONG By MENDELSSOHN-LISZT

This heautiful song of Mendelssohn's transcribed for piano solo by the great

Liszt is a recognized gem of the piano literature. It should be in the repertoire of all pianists. Into its measures Mendelssohn has woven one of the few beautiful adapted to the spirit of February which is melodies which will stand endless repetithe birthmonth of Washington and Lin- tion without becoming stale and hackneyed. It affords excellent practice in developing ment throughout-the rhythm well marked control and evenness in themadizing, as the melody is divided between the hands-

> Read with care the lesson on this com-Mark Hambourg, eminent Russian pianist. Mr. Hambourg goes into minute detail in analyzing this work and practically every phrase bears notations and directions

> > Music Honor Card

A Musical Honor Card

TEACHERS who employ the honor reward

secured from almost any publisher or

When the pupil has acquired ten red ing what an incentive the getting of more and more gold stars becomes to the pupil. When the lyre is filled, it presents a very

as a musical soliloquy according to the chord in the left hand against little orna- number, as with other great compositions ments in sixteenths in the right hand, is of the masters, The Etude makes possible played forte and piano in alternation as a Master Lesson from a noted artist on one's own hearthstone.

TRADERS FROM THE DESERT By Allene K. Bixby A number with an Oriental flaver is this of Miss Bixby's.

Analysis of Piano Music

appearing in

the Music Section

of this Issue

In the first two measures the open fifths in the left hand are played in a droning manner in support of the oriental melody in the right hand.

An accelerando is in effect in the third and fourth measures, the tempo dropping back to normal in measure 5.

An increase in the tempo-piu mossoindicated in measure 9 and continues throughout the section. At measure 17 the opening motif is again heard, used this time as part of a four-measure Coda which brings a conclusion to the composition.

MISS BO-PEEP By H. P. HOPKINS

This little grade two piece develops melody playing in the left hand.

The right hand supplies a chord accompaniment, the notes of which must be sub-dued in order not to encroach upon the melody. The first theme is in G major The second theme, beginning measure 33 is C major the subdominant key with the melody in the right hand while the left plays a broken chord accompaniment. After the second theme the piece reverts

to the beginning, D.C .- and ends at Fine

MY PRANCING PONY By L. G. PHIPPEN

Mr. Phippen's second grade piece de velops broken chord playing, divided between the hands in triplet form. Play written on the middle staff-and is taken these triplets smoothly and evenly. With with forcarm staccato. The following little for the most part by the thumb side of care they should sound as though played with one hand.

In the second section the triplet figures position in the current issue of The Etude continue divided between the hands but the left hand is required to pass back and forth over the right.

Several pauses are indicated-one to show where the pony takes a long leap, The second section, with a sustained of a helpful sort. With this Mendelssohn and another to suggest a stop when the young rider cries "Whoa!"

> THE SURPRISE By SUSAN SCHMITT How many Etude readers recognize in this theme an old friend?

> Susan Schmitt has taken a theme from the well known "Surprise Symphony" of Haydn and cleverly adapted it as a second grade piece

This little number develops case in play ing staccati contrasted with sostenuto tones. Also there is considerable crossing of the hands, a proceeding calculated to inspire a feeling of importance and delight in the average second grader.

PARADE OF THE BUTTERFLIES

Ellis's Butterflies show their individuality even in the matter of staging a parade! Note that the parade is in three-quarter time. The dotted eighths and triplets employed by the composer give an erratic movement to the rhythm which suggests the dipping and recovery of butterflies in flight

This little composition would be played with a light touch. An airy daintiness should pervade every measure.



Locating the Notes

1 .- Have you ever used Sutor's "Note

Spelling Book?" It is a very complete

and attractive writing book for learning

the notes. Another good little volume-

not quite so complete as the Sutor book-

Notation.

ie

is Bilbro's "Spelling Lessons in Time and

Besides using one of the above spelling

(a) Play some very short easy first grade

pieces asking her to follow the music

(holding a separate copy of the book away

from the piano) with her eyes and fingers.

Stop playing suddenly, ask her to point out

the last note played and tell you what it

sometimes play fast, making her jump quickly to follow you.

tones, intervals or chords which are writ-ten or printed on cards. Use both clefs,

one of these before her. Give her 5 (or

10) seconds for each card. If she has a

passably good accuracy record, give her a

small prize (a gold, blue or red star on a chart will do). Then make it more com-

plicated. Show her a very easy piece and

tell her that while you count it slowly she

and make the staff and notes large.

(b) "Flash" cards on her, that is, single

Put

Ex.1

their piano work; they will not need studies Chopin. Before you begin, play the low

for awhile. But do not make the mistake D flat silently, "catching" it with the sus-

of giving strong "husky" boys the silly taining pedal. Hold it as long as you like.

depresses those keys-using the sustaining

pedal on them-before he begins the piece.

Note this example from the Berceuse, by

To make it harder (and funnier!)

books, try a few games with her:

THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

pieces which are often inflicted on them.

Avoid such titles as The Dance of the

Daisies. The Cuckoo's Carnival and The

Fairies' Frolic. What tragic torture the

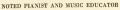
piano-playing boys have for years gone

through! But, thank goodness, the present

generation is in open rebellion and will

Cannot Identify Notes

tolerate no more of these inanities.



Ex. 2 Andante

No question will be answered in these columns unless accompanied by the full nam and address of the writer. Only initials, or a furnished pseudonym will be published.

Such a case needs only a little ingenuity. 4

Also in the Lullaby by Paul Juon, de-press silently the introductory F and C in the bass, using the sustaining pedal. Then proceed to play. Ex.3



If your shoe sole is broad enough you can hold down the left hand (soft) pedal and done as fast as you can wink an eye. Then, the middle pedal simultaneously with you left foot, making a still more beautiful this way in the air (wrist hanging z_1 go left foot, making a still more beautiful down lightly to the keyboard and prepare pinnistime effect. Most sustaining pedals down lightly to the keyboard and prepare z_1 work" above for the next C, D (1, 2). This should have the more than the next C, D (1, 2). This should have the next C, D (1, 2). This should

Chromatic Scales I have been reading your maga-ine for many years and enjoy it the for many years on the many part inmensely. T.-Please explain the use of the middle peck and the second second 2.-How many chromatic scales are structed? 3.--When teaching scales, is it correct to say "seventh tone raised"? S. C. Wew York.

1 .- The middle pedal on grand pianos of American make is usually the tone-sus-taining or sostenute pedal. Play one or so often in the chromatic scale, the player more tones together anywhere on the piano; then (still holding the keys down) depress ly with a tight or high thumb. The best fingering for all ordinary pur- easier scales. the middle pedal. This will sustain these

tones (that is, make them sound) as though you had put down the damper (right hand) Right hand (ascending, C to C) 2, 3, 1, 3, 1, 2, 3, 1, 2, 3, 4, 1, 2. pedal; and as long as you keep this middle pedal down you can use the right hand pedal or anything you wish, as in this example from the Coronation Scene from "Boris Godounoff" by Moussorgsky. de (93²11111111111111 scale. But this I can say, that for all

But you must be sure at the moment when you put down the middle pedal that you are not using the right hand pedal, and that your fingers are holding down the this, for it is too confusing. It is unnecessarv to teach any scales other than major. harmonic minor, and chromatic.

Passing Thumb Under

What would you advise me to do with a plano pupil who had never been taught by his former Instructor to use the thumb movement by pass-ing it under the fingers *as* the *second* finger strikes the key In his scale work? He is advanced in his work

and it is with great difficulty that he tries to make the change. C. Nebraska,

Your student (like most others) has a very sluggist, stiff thumb. Therefore, make up a few exercises that will persuade him to move it swiftly and easily. Try this on him:

With the right hand have him play C, D (with the thumb and second finger) so fast that the tones sound almost together. At the same moment his hand and arm fly up from the piano and rest in the air, wrist and fingers hanging loosely from the arm (about a foot higher than the keyboard) the thumb having been flipped swiftly under the fingers (in the palm of the hand) the moment C and D have been played All this must be done lightly, easily and simultaneously, that is, the playing, the flying up of the arm, the under-flipping thumb, must be thought of as one impulse, after a moment of relaxed holding the arm be done all over the instrument. Just remember that the thumb must always feel

as light as air, and flip under as swiftly as electricity. Now repeat the exercise, but this time keep the hand and finger on D after you play it, that is, your thumb flips under lightly as your arm and wrist go up and out, but your finger and hand do not leave the key. Do this also all over the keyboard. Keep your elbow high and loose! If I were a betting man I would wager you that this simple procedure will benefit not only your problem boy but will help every student to play smoother, swifter,

May I say one word about "thumb bumps"? (That's a good name for them, isn't it?) A tight, bumpy thumb is caused (1) by a hard, heavy, contracted elbow If you can think constantly of your elbow tip floating lightly in the air and moving easily with every note you play (all during the scale) your thumb will quickly loosen up. It works like a charm! by curving the thumb too much and passing it high up under your hand instead of always just grazing the tops of the keys

Right Hand Stepping Proving

The third finger is held silently (but loosely) on E while the thumb slips swiftly from C to F and back. This should be as much a movement of your light elbow-tip as of the thumb itself. This thumb slides easily back and forth (not too curved!) right over the tops of the keys. Sometimes in practicing this, let the thumb movement be lightning swift after you play the tone, but then wait a few seconds when you get over the next key before playing it. This will help to check up whether you are keeping your thumb and elbow tip free, and will make you really think about the constant need in piano playing for sure and swift preparation.

83



2 .-- I beg you not to worry about her small hand, and do not ever give her any keys. (You can, of course, release these exercises away from the piano. At her keys as soon as the sustaining pedal has age she should have almost no exercises caught them.) As you readily hear, many whatsoever, even at the piano. Get her to beautiful effects can be obtained in this play freely and happily. Teach her to make way. Sometimes a pianist wants to susher little pieces "swing and sing" from her tain certain tones through the changing arms; and the hands will develop strength harmonies of a passage or page; he silently and flexibility with increasing growth. 3 .- Give the boys plenty of supplementary, attractive pieces in connection with



The Middle Pedal and middle C. 2 .- The chromatic scale is simply the

scale of twelve half-tones, which includes all the notes in an octave. Usually no definite keys are thought of although you can think of the scale as being in the key on which you start (keynote) and finish. Teachers neglect this scale shamefully.

It should be constantly taught, for students love it; it is easy to play and is one of the best exercises for eliminating "thumb quickly finds that he cannot play it smooth-

poses is .

Left hand (descending, C to C) 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 3, 1. Chromatic scales should be practiced accents of fours and sixes; when both hands are used together it is best to play them in contrary motion from D, in parallel motion (beginning anywhere) two octaves apart, and in major thirds and sixths. 3 .-- I am sorry not to know exactly what you mean by raising the seventh tone of a as you flip it under. Try this old exercise



On Wings of Song

One of Mendelssohn's Most Inspired Song Melodies Transcribed for the Piano by Liszt

A MASTER LESSON

Creating an Atmosphere

the E-flat on the first beat of measure 8,

By the Eminent Virtuoso Pianist-Teacher

Mark Hambourg

Germany, during his short lifetime, per- a corresponding decrescendo in the second the same influence in England, even for melody

more than a generation after his death. The great popularity which his music on the first and fourth beats of the bass as at the end of measure 2, a little cressentiment which charmed while never detime his genius does not lack in virility and dramatic power, whilst his sense of rhythm and style is admirable.

Mendelssohn did not deviate far from his conceptions of the classical mold. There is little that is daringly original in his and colorful

A Release from Oblivion

THE INFLUENCE of Bach, Beethoven and Mozart is to be found in all his works. Mendelssohn was the first of the nineteenth century musicians to res cue Bach's music from the neglect into

when no pianist's repertoire was complete without a share of them; nor was there any amateur player who did not linger lovingly over their no uncertain beauties. Mendelssohn invented the name of "Lieder ohne Worte (Songs without Words)" for these graceful trifles, which flowed so easily from his pen; and this charming title will remain associated with his name, amongst the general musical public, with a particular affection.

A Musical Missionary

NOT THE LEAST of Mendelssohn's services to music lies in that he initiated abroad a taste for the German Lieder (well composed songs), a class of music which up till his advent had not become popular outside of Germany. His own songs, because of their spontaneity of melody, and of something direct in their appeal, gained instant success wherever they were performed, and they paved the way for an appreciation of the deeper beauties of the songs of Schubert and Brahms. The work we are here considering, On Wings of Song, is perhaps the greatest favorite among all of Mendelssohn's songs, and deservedly so; for no one could have conceived a sweeter and more graceful melody combined with enticing harmonies and elegance of rhythm. It has been ar-ranged for the piano, by Franz Liszt; who possessed the unique gift, when transcribing vocal music for the piano, of throwing new light on the composer's thoughts and even of enhancing their beauty, without destroying the original feeling of the The additions which he made may be sometimes questioned; but he was able to put himself so entirely in sympathy with the original creator, whose work he was arranging, that he rarely made errors of taste. In his hands, adaptations seem to acquire an added musical interest and importance.

Our present piece opens with two measures of flowing accompaniment, which pre-pare the listener for the advent of the

ELIX MENDELSSOHN, born in melody which commences on the last eighth where a breath would naturally be taken ber 4, 1847, dominated the musical world of a slight crescendo in the first measure, and at the end of the first phrase, after the quarter note G, on the fourth and fifth beats of measure 4, the finger which holds haps more than any other musician ever measure, so as to furnish the right conthe G should be raised a fraction of time has done, before or since; and he exercised sistency of sound for the approaching before continuing to the eighth note E-flat on the last beat of this measure. Here, The four A-flats, dotted quarter notes,

enjoyed from its first appearance was due of these two opening measures, must be cendo should be made from the E-flat on to its pure melodic outline and to its warm played a trifle heavily; since they have to the last beat of measure 4, to the B-flat support the whole structure of the broken generating into vulgarity. At the same chord passages which proceed from them. Upon the entrance of the melody, on E-flat at the end of measure 2, taken with

the second finger of the left hand, a hardly perceptible hesitation should be made before proceeding with the first finger of the right hand on the next note, C, on the compositions; but all is polished, dignified first beat of measure 3. This C should be played with a gentle emphasis, and the must imagine that he is both singer and endeavor should be to try to create the accompanist combined.

feeling of a portamento from the E-flat to the C, as a singer or a player of a ceed from the eighth note C on the fourth stringed instrument would perform this beat up to the apex of the phrase, which is

The melody, all through the piece, must and then die away to the dotted eighth be played tenderly, with due regard for note F on the fifth beat of this measure. The rise and fall of the melodic line, the Again, before striking the sixteenth note the sixteenth note for the si Mendelsonia "Songs without Words" interior being to use menuar me, me organi, percer straining or statemin nore were among the most universally beloved sible the singing voice. To further this finger should be raised from the keyboard, his creations; and there was a time illusion, breathing should be indicated, as just the fraction of a second, in order to in singing, by a slight shortening of the give the impression of a breath being duration of the sound of any of the notes taken.



FELIX MENDELSSOHN From a famous oil portrait by F. Magnus

On the music will be found marked all Harburg, Germany, on February 3, note of the up bent of measure 2. Although if the melody were being sung, that is the fingering that I use in playing this 180% and the at Lipzige on November marked and any of the should be to say, at the end of each phrase. Thus, piece but there are just a few places where order to facilitate the phrasing

For instance, in measure 11, I take the fifth eighth note, B-flat, of the melody with the second finger of the left hand, interposing this hand just for the one note. I do this again in measure 13, in a similar place; whilst in measure 15 I play the third sixteenth note, D-flat, of the running accompaniment, with the first on the first beat of measure 5; and a finger of the left hand, though it is marked slight hesitation may be made on the same E-flat, before proceeding to the B-flat. in the music to be played with the right hand. Care must be taken though, not to

give an accent to this D-flat, as it is only THE WHOLE MELODY ought to sixteenth note in the accompaniment, and any inclination to emphasize it when float on the running accompaniment, which must be supporting it with a firm but unobtrusive tone. In fact, the player taking it with the first finger of the left must be resisted, as this emphasis would destroy the symmetry of the melody change the hands here only to facilitate In measure 7 a crescendo should prothe execution

There are, however, four notes, in measure 15, which should be brought out; and these are D-flat, F, E-flat and D-flat; namely, the third, fourth, fifth and sixth beats of the melody

Preserving the Song Feeling DROCEEDING to measure 18, the right hand should be raised from the keyboard at the end of the phrase in this measure, on the tied eighth note, B-flat, of the fourth beat, to give the effect of taking breath. The same movement should hap pen in measure 21, between the quarter note G on the fourth beat and the A natural on the sixth beat. The preceding measure, 20, should be played in a slightly quicker tempo, as also measure 21, and then a little ritardando should be made in measure 22

Measures 23, 24, 25 and 26 must be given with as much color and emotion as the placidity of the music allows; and the bass note on the first and fourth beats of these measures must be emphasized. Having arrived at the last beat of meas

ure 27, where the melody is resumed, not in octaves, I play all the octaves of meas ure 28 with the right hand, except the last one in the measure, which is divided between the two hands. In measure 30, play the first two octaves with the right hand, as also the fourth and fifth. The third and sixth octaves are divided be tween the two hands

In measure 32 I take the first two oc taves, on C, with the right hand; the third octave I divide: the fourth and fifth I play with the right hand, on C and D-flat and the sixth one I divide.

Continuing to measure 40, the top notes of the octaves F, E-flat and D-flat, on the last three beats of the measure, must be brought out. In measure 45, the tempo should be a little accelerated and should continue quicker in measure 46; but measure 47 should slow down again.

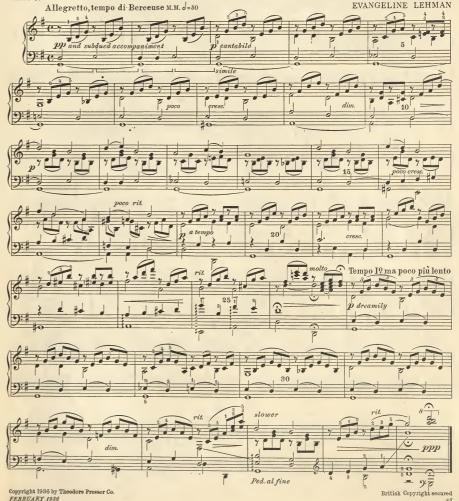
In measures 48 to 51 the chords in the right hand must be played with varying tone color, and not too lightly, so as to rivet the attention of the listener and to make him feel that there is more interest to come, even though the melody has tem-porarily ceased. The bass notes on the first and fourth beats of measures 48-51, namely, A-flat, G-flat, F, F-flat, E-flat, C B-flat, and E-flat, all must be stressed; and (Continued on Page 118)

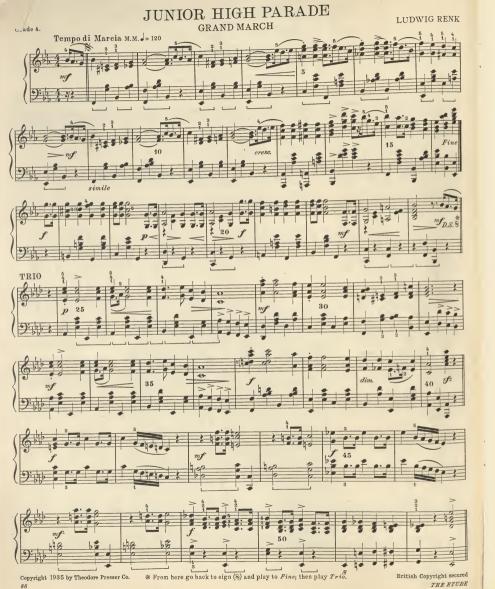
FASCINATING PIECES FOR THE MUSICAL HOME

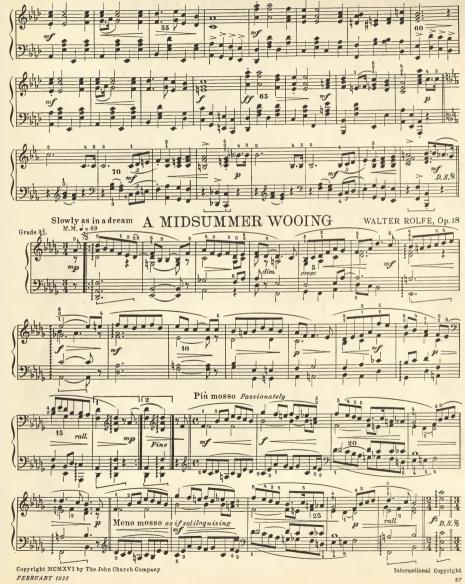
DROWSY LILIES

On the pond of Claude Monet's garden at Giverny

At the foot of the hill of Giverny, on the banks of the Seine near the lovely city of Vernon, lived the greatest of impressionist painters, Claude Monet. Beyond the garden, where flowers grow in a rlot of colors, lies a peaceful pond where the master often went to paint. In the shadow of weeping willows and high poplar trees, among drowsy lilies and reflections of fleecy clouds, rests the small boat in which the great painter set his easel. Grade 4.













^{*)} The notes on the middle staff with the stems down must be played with the left hand, those with the stems up with the right hand. FEBRUARY 1936









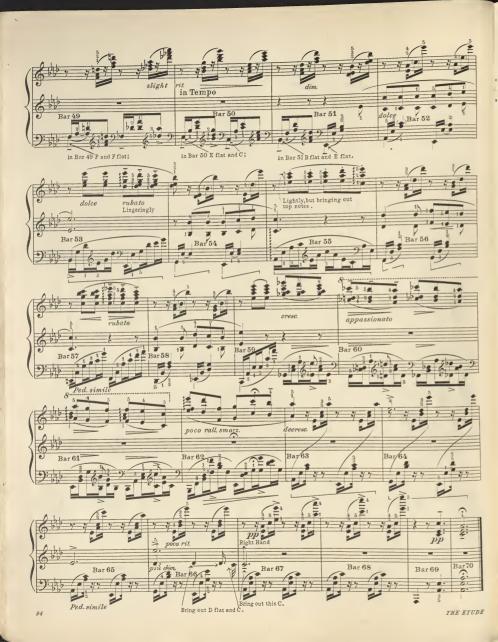


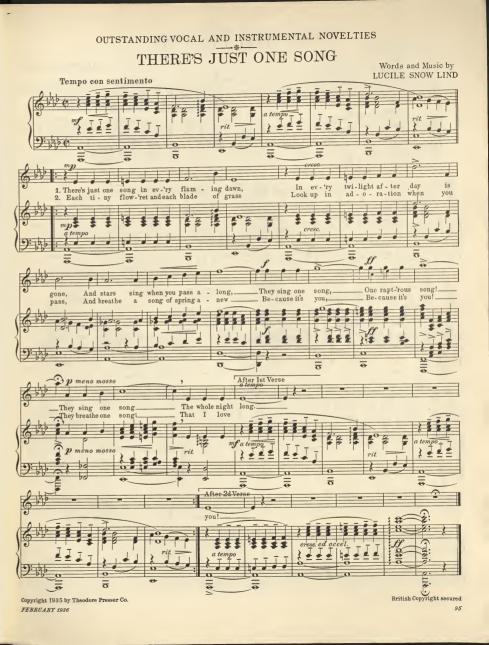


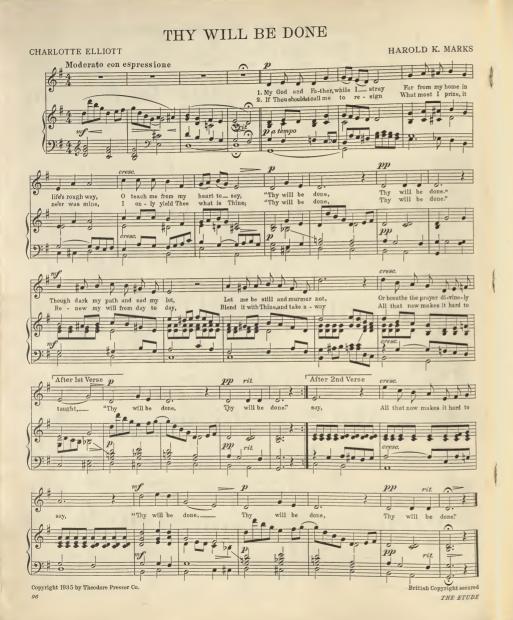


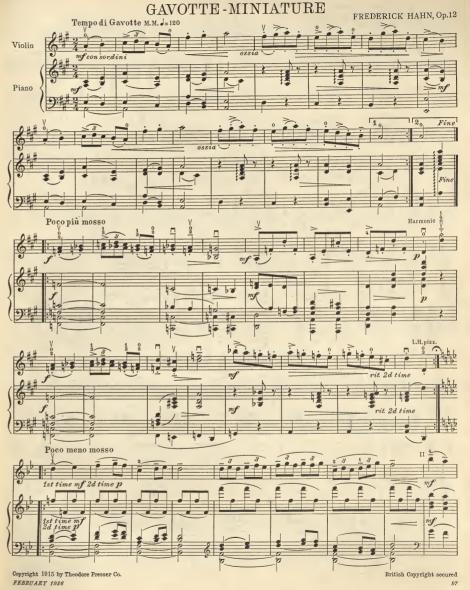


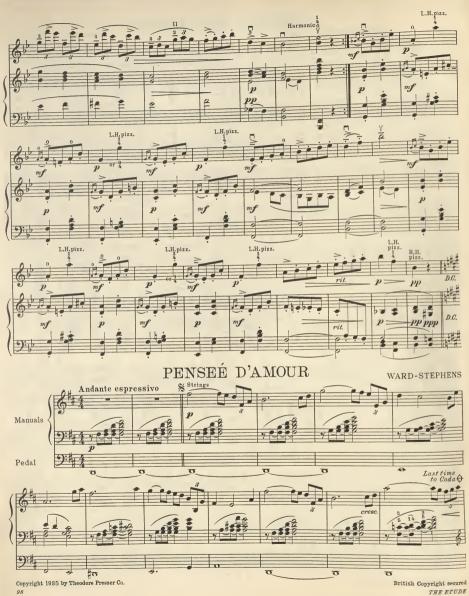
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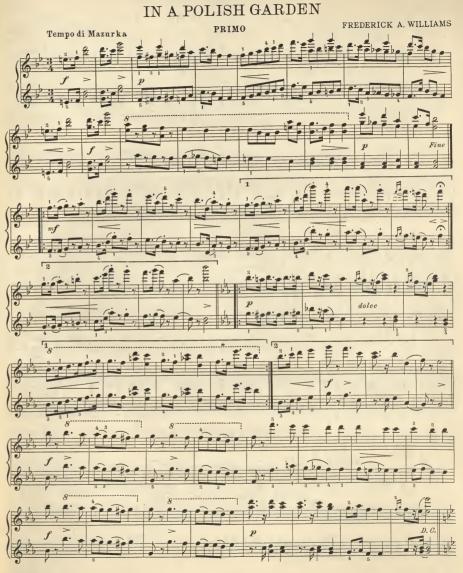




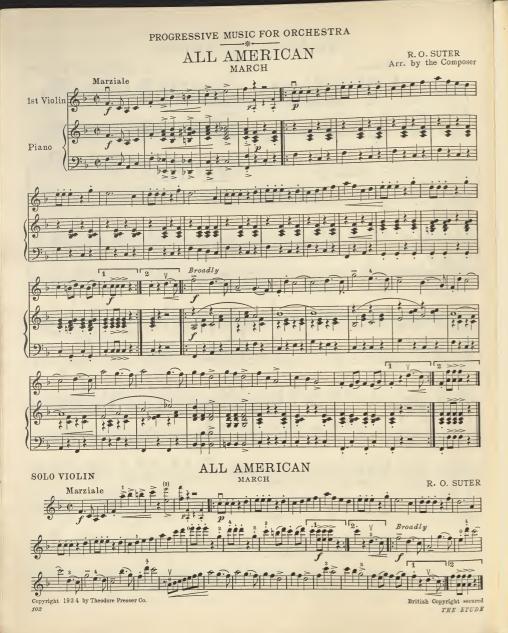




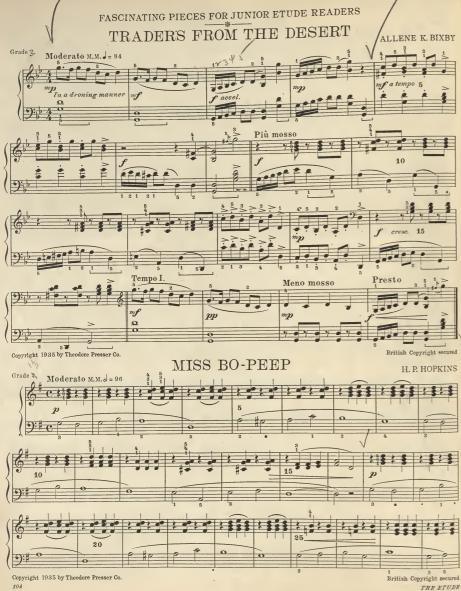




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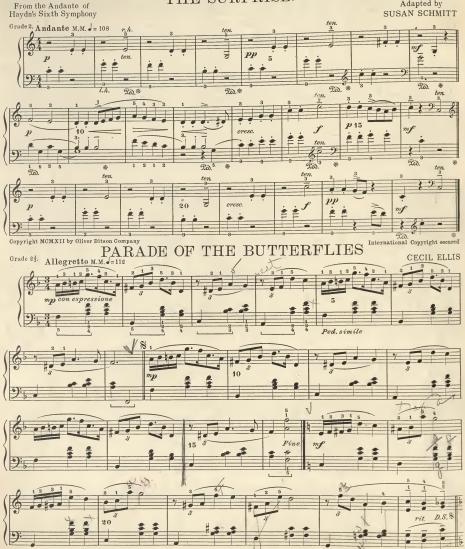


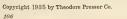




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FEBRUARY, 1936





















dies and per-107



Some Secrets of the Production of a Free and Forward Tone By Wilbur Alonza Skiles

obstructed throat.

loosely against the roof of the mouth, be-

Other words, such as humble and trundle.

9th-Using the Italian pronunciations,

fying effect upon the singing tone.

mistaken by aspiring singers for the de- manner to encourage the tone forward. sired "ring" quality. Head and chest 4th-With the lips and teeth apart and beauty and blend to the tone; and, in turn, roof of the mouth just behind the upper the whole range of the voice will be greatly front teeth, sing in a humming fashion n, impoverished in quality.

to spring forth automatically, free from tongue or jaw. Let both remain free; and or spring with automatically increasing of allow the breast to bear the tone encourag-vocal muscles, to the frontal structures of ingly forward. Ng can now be employed any the mouth and face. This action is often in this humming way. This requires much misleadingly termed "tone placing"; but it freedom of the throat muscles. The tongue into the action of the vocal machine, instead of freedom and spontaneity.

Step by Step

upon the vocal cords.

ing of the throat, and notice the involun- should be expanding freely, as in the act tary action of the vocal cords as they move of yawning, when these consonants are in response to the breath. Repeat this ac- sung tion several times, to bring about a definite understanding and recognition of the deli- syllable, such as fountain, mountain and cate "tick" of the vocal cords. This delicate motion within the larynx is what lables must be purely and fully made by a

so on. Notice how the resonant vibrations production, are badly impaired. Mouncan be felt within the chest and, too, on the tain may become moun-un, sentence comes pecially, the tone produced is tight, strident, bad habits in speech are quite common throaty or breathless. Such vibratory sen- among our English speaking populace. sations must accompany every tone made, if the tone is to be free, musical in quality and forward in its position or focus. Of POR PURE, unrestricted tone, the about so much of this route of the about so much of this sensation within the but more head resonance will now replace urally and under healthy physical condithe chest vibration. However, the tone tions. By first speaking these mentioned exercised to prevent too much breath pres- implied consonants adequately, one can gain successful to prevent too much breath pressure to use exercised to prevent too much breath pressure to use successful to prevent too much breath pressure to use successful to prevent too much breath pressure to use successful to prevent too much breath pressure to use successful to prevent too much breath pressure to use an open throat." When these or any sim- lah, le (hy), fi (leo), hi (loo), hi (loo

Back to Nature

3 the lips, frontal teth and hows struc- open, but instead it has a tendency to com- and each 1 should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, when all should be always allowed its requirements of life, should be alwa The lips, trontal teem and only being the lips tract to pinch, to shut and intrude, whose a factor I should be always allowed its requirements of lift, where fur formation and adequate duration, but need to make usradily being the standard freedy. Here, a so is should be expanded freedy. tures of the mouth and face, with the the stand of the st

U LUNE can be tree from tight- free-throated and pure m - m. Begin on A, it such erroneous and uningerous antimetrous many constrained on the performance of the treble staff; descend conditions were wijed out by correct ap-made by a "driving out" pressure, two steps, and then work from the A two plications of consonants and yowels and made by a "driving out" pressure. Such a mode of it environment and voters and then work from the A two pletations of commonants and voters and such as method can result in only an un-steps upward. Notice how free and in- "a free tone with an open thread" main result and the such as which is to obtain the such as t musical analysis of result at only an on-steps upward. Notice now iree and me, a free tone win an opper trives and find musical tang, which is too often tense the tone becomes. Continue in this tained, many so-called tenors would find resonance are thus unable to lend intensity, the tip of the tongue touching loosely the come glorious contraltos. Exercise: Speak slowly and plainly, as in "sun," on the same pitches and in the following sentence ten times consecutively : To be fully and correctly produced, any same manner as was prescribed for the "A fountain is hidden in yonder mountain." tone from any voice must be encouraged humming of m-m. Do not stiffen the Next, sing this sentence on the G pitch, care to articulate fountain as "foun-tain," cal.

is better to speak of it as "tone encourag- should remain quietly on the floor of the ing," in order to prevent students from mouth as this combination is sung, as in thinking that there is some particular spot singing the word "sung." or "place" at which the tone must be put 5th—In this improved tone quality, sing by some miraculous feat. Such wrong moon, spoon, and continue with any words ideas tend to induce local control and effort ending with the liquid sounds of m-m and practice, notice that the tone soars "into

THERE ARE ten distinct steps to be depths heretofore unrecognized." Added I taken towards producing a free, for- resonance will have improved the tone. ward tone on the lower and medium pitches The lower tones will really steim in resoof any vocal range. The higher tones nance. The improved tone will be felt will come forward with adequate bead vibratorily on the lips as both vowels and resonance, after the lower tones have once consonants are sung in this fashion of been correctly encouraged and built; that freedom. Do not over-emphasize these is, after they will spring forward auto- consonantal endings. This is in poor taste matically in response to the breath action and spoils the musical effect of the word, so that beauty passes out of the picture, 1st-Attempt a gentle cough or clear- so to speak. Bear in mind that the throat

6th-In words containing more than one sentence, the consonant "between" the syl-

prefer singing "appel" instead of the corclarifies the vocal attack and, in turn, gives crisp action of the tongue or whatever rect "app-l the best raw material from which to build organ of voice is necessarily employed for with endings of "mble," "ndle," and so on, the making of this consonant. If con-2nd-Place a hand upon the chest while sonants are not adequately formed, tone are expedient mediums by which one can speaking the words moon, loom, spoon, and quality and volume, as well as the vowel

If this cannot be felt on the lips, es- as sen-ence or sen-unce, and so on. Such

about so include the lower ones; alone, just as it is when one speaks nat at the base or the bonal structure of the the chest vibration. However, the case words and making sure to articulate the begin with the explained lah and continue in like manner with l as the preface to the

ilar words are wrongly enunciated, the These should be sung with a pure legato

O TONE can be free from tight-ress and musically more if it is second account of the units of the contract of the contract and the correct and with this emphasis of the J. The inof n as in "sun." Both must be retained themselves as baritones, and hundreds of long enough, by the natural coordinate "steam boat whistle" sopranos would be-

throat must be permitted to expand freely exercise: Speak slowly and plainly, of an naturally, as in yawning, while this articulating each consonant in each word and interval is sung. Then the tonge adequately but not overly exaggerated, the following sentence en times consecutively: can and will be free to move naturally. without that voluntary power which always ruins vowel and consonant formation and second line of the treble staff, and take renders the tone quality weak and unpred

10th-Initiate these Italian sounded hidden as "hid-den," yonder as "yon-der," and mountain as "moun-tain." Remember vowels with m and n and sing mah.and to encourage the tone forward while these me-ne, mi-ni, mo-no, mu-nu, with free acwords are being used. The other conso- tion of the tongue, lips and jaw. Allo nants in the given sentence must be mutually considered. F, in fountain, is made by channel through which the tone can float the explosive action of the breath and lips, out from the chest, so to speak. (Only while "h," in hidden, is produced by the the raw materials, the vibrations from identical action of the glottis that is evi- which tone is built, are created in the n and ng. Let these mai ending char- menticul action of the grouns that is ever which tone is a development of the acters resonal without the use of any art. Act in the act of whispering. So the final threat. Tone is a development of the ficial pressure. After a few minutes of this consonant on *is* must not be hissed but vibrations, after they have been competishould be made by the natural action of by the breath to the various resonance the breath upon the front teeth, as it comes chambers of the body where they are amfreely from the lungs and through the un- plified and beautified.)

This exercise should be done rapidly 7th-On the G pitch, sing apple. The in a consecutive fashion, as many times a possible on one deep breath. Unlike the liquid I should suffice as the final ending character. That is, *apple* must not sound as "appul" or "appel." Very artistic production of I, these liquid prefixes r quire a loose motion of the jaw for the making and for the execution of this o treatment can be given such words by the simple and correct sounding of this final l. ercise in alternate and consecutive styl Much care must be given to this loose It tends to encourage the tone forward to that it remains throughout the production a decided musical degree. However, it of these combined vowels and consonant would be far better to sing the undesired 'appul" or "appel" than an over empha-These three liquid consonants, I. m and are worthy of much more careful stud sized I in such instances. In the correct

articulation of I, the tongue is touching than the other consonants; though all a worthy of any singer's most sincere prat hind the upper front teeth. Many singers tice. These liquids are so much the more singable; they are so near to the note humming tone, which is the fundame element of any voice. Through use of these liquid consonants, the w automatically becomes in tune, so to spe That is, pure intonation comes about comfortably encourage forward tones. Ten minutes of daily practice with sonant voluntarily from free resonances. groups of this type will have a most grati- we have free resonance, the tone will on pitch, because the vocal and and 8th-With the articulation of the liquid organs will act with ne constriction well in hand, sing lah (with ah as in disturbance of their natural function father-Italian a) and encourage the ah There will be created such conditions to remain forward where the I focused, will assist in the achievement of the That is, the ah should be felt to be re- and richest tone possible for the individu sounding and focusing just in front of the voice under study, upper front teeth and behind the upper lip,

> Charles Kingsley, back in the no leisurely nineteenth century, unit to a young friend, "We act as thous? comfort and luxury were the chi THE ETUDE



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Making the Song "Click"

By Ruth Sweeny Marsh

THOUSANDS of books have been are not rest periods for the singer-they written about voice production; but are a part of the musical story. very little has been written about song Get the feeling of your song! Know production, with the thought for most en- where the climax of the story is, and think your way up to this climax (convincingly wment of the listener. The layman is not interested in the tech- and rhythmically). It is the rhythm of a

nical side of singing, but he is interested in song that makes you laugh-that makes having his emotions stirred by a lovely you tap your toes. SONG What is the satisfaction of a method to to have tried at first. It is better as a

produce a voice correctly unless the singer third step and easier and quicker in the has some method of producing his song to end. If the melody is simple, you will the greatest enjoyment of the listener? The average audience does not care to if the intervals are difficult (have your analyze a singer's technic, but it knows accompanist) play the melody until you when a singer and song "click." are sure every note is learned correctly.

Getting at the Spirit

"HOW CAN I sing my song so it NOW YOU ARE READY to tell your clicks?" asks the young singer: Novely story in beautiful harmonics, First, read the song, poem, or story so it will be satisfying to yourself as well aloud, so that it sounds pleasing to your- as to your listener. What is this you say? self; until its meaning is clear and you "It is not satisfying I". Well, dear singer, have the real mood or feeling of the story. go back to your story, perhaps you have Analyze this interesting story and new failed to select the key words that bring meanings will be revealed. Marking the out the meaning of your story. Now try important words with a pencil will be a to color the words as beautifully as you great convenience for later study. If you can, by making the vowel sounds round have chosen to sing "The Years At the and full, the consonants quick and firm Spring," from Browning's poem "Pippa and definite, with the tip of the tongue or Passes," of course you would read the lips, whichever the consonant may require poem. If it is Then You'll Remember Me You know the meaning of your story, for I Dreamt I Dwelt in Marble Halls have found the key words, and you know from "The Bohemian Girl," by Balfe, you how you wish to color the key words. would read a short synopsis of the Opera You know the rhythm and mood the comso as to have an intelligent background noser has chosen to express in story. for your song. You know the melody perfectly, note by

note. The Intimate Acquaintance THE SECOND STEP is a very important one. Before beginning to sing, look at the tempo and see in what kind of rhythm the composer has chosen to tell the story musically. As the accompanist plays over the song, clap the rhythm lightly with your hands, until the feeling of the song from the beginning to end is acquired. It is important to think a song through from the beginning to the end. Interludes

An Outline to Guide the Student's Approach to the Study of Singing

CO C

By D. A. Clippinger

NUMBER I

O RDERLY thinking is as necessary in Try to let yourself sing, not make yourself sing. voice training as in mathematics. Correct singing is the result of correct The speaker undertakes to make his audience know: the singer undertakes to

Training a singer is developing concepts, make his audience feel. The singer's emotions should lie close To produce beautiful tone, one must to the surface and be easily stirred.

A mastery of dramatic utterance is of Training the voice is easy, if a correct primary importance to the singer. Without a quickened imagination, good

Two important questions concerning singing is impossible. It is your mind, not your body, that is musical.

The pure singing tone is steady, rich, When you cease to question your musi-A good tone is easily produced. It is the cal taste, you cease to improve. Concentration, industry and persever-

bad tone that is difficult. ance; these are the student's most valuable Good singing is a healthy, invigorating exercise. A tired throat indicates effort assets. With these, he cannot fail. Without them, he cannot succeed. at the wrong place. Voice training is largely a matter of

Nothing worth while ever was accomplished without courage and enthusiasm. training the ear (The musical taste).

"The words of a song are as important as the music, but, in many of the 'art songs', the voice-line is merely an unimportant background for an intriguing, though frequently beautiful, 'modern' accompaniment. Therefore, with the music of the vocal line playing such a humble part, what is the use of the words, and why make it a song at all?"-BERNARD HAMBLEN.

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How to Become Acquainted with Your Practice Organ

By Edward G. Mead

A^T THE BEGINNING of organ study, it is well to become acquainted with the tonal and mechanical features of the practice organ. Perhaps the fol-lowing plan may be of help in learning to know this instrument, whether it be a twomanual or a larger one of three or even four manuals.

After turning on the organ motor and noting incidentally the name of the organ builder, learn the names of the manual keyboards in the order in which they were first used-Great, Swell, Choir, Solo. Then notice that each manual has a compass of sixty-one keys, five octaves of



twelve keys each and an additional C above High C to complete the highest octave. Next, look at the pedal keyboard and notice that the compass is thirty-two keys,



on older instruments this may stop with the F just below this highest G.

The next matter is the stops-first, the type of stop control (draw-stops or stopkey) second, the names and fundamental pitches of the stops; and third, the characteristic quality and volume of tone associated with each stop. As to the first point, observe that the

draw-stops (or stop-knobs) are grouped according to the divisions of the organ on which they operate and are placed in perpendicular rows on either side of the manual keyboard. Stop-keys (tablets), on the other hand, are placed horizontally in a row (or rows) above the top manual. These stop-keys are like small levers which are "drawn" by being pushed down from the lower part. Stop-keys which represent speaking stops or the Tremolo are either all white or of various colors, each color being associated with one or the main families of tone of the organ.

In regard to the names and fundamental pitches of the stops, notice that stops speaking at eight foot pitch are in unison with the corresponding tones on the piano, whereas stops of sixteen foot pitch are an octave lower, those of four foot pitch an octave higher, and so on. First learn the names of the stops of the Great Organ in the order of eight, sixteen, four and two foot pitch, and then (if present) the "mix-ture" stops which have pitches other than those mentioned above. In similar manner learn the names of stops on the Swell, Choir, Solo and Pedal. Since the standard of pitch on the Pedal is an octave lower than that of the manuals, begin with sixteen foot stops, then those of thirty-two, eight and four foot pitch, and then "mixtures" (if any).

The Ear the Guide THE NEXT MATTER is that of listen-ing to the tone of the various stops, but before doing so it would be well to know

"wobbly that organ tone is divided generally into NOW NOTICE the mechanical accessories, first of of the D Studying the Mechanicals four main groups-Diapason, String, Flute,

and Reed, just as the tones of the orchesand Recei, just as the tones of the orders. Now NOTICE the mechanical second tra are divided into String, Woodwind, Brass, and Percussion groups. Starting Pedal, or Pedals, for there may be one again with the Great, draw the eight foot for each manual division of the organ. Open Diapason (or First Diapason if there Draw one or more stops on each manual open transmission (of prist transmission in trace is more than one) and play a series of the prise transmission of the prise of the prise transmission of the prise transmissi of the Diapason tone, which is peculiar to effect of the shading. Then move the the organ alone. Put off the Open (or Grand Crescendo Pedal forward, observing First) Diapason stop and draw the Sec- how the various stops are brought on in

ond Diapason (if present) and listen to its succession in the order of relative loud-tone. Similarly study the tone of any ness (a few of the couplers may also be other Diapason stop in the Great-the six- brought on). Then move the pedal back, teen foot, four foot, and so on, and any whereby the opposite tonal effect is pro-"mixtures" of Diapason quality. Then duced. draw all the Diapason stops and listen to Next in order are the couplers. If the

the ensemble Diapason tone or "Diapason stops are of the draw-type, the couplers Chorus" as it is called. Chorus" as it is called. Follow the same plan with the String



Pedal stops—the sixteen, thirty-two, eight, manual to manual couplers and manual to and any "mixtures." pedal couplers, then the same two groups Next, take each of the accessory speaking at the sub-octave and super-octave pitches, stops such as the Chimes, Harp, and and finally the sub and super-octave coup-Celesta, otherwise known collectively as the lers on the same manual and the super-Percussion group. After these the Tre-octave coupler on the pedal (if present). The last important accessories 'to ' reconstruction of the drawn and the drawn and the first of the static completion of the store of



The console of the great organ in St. Michael's Church, Hamburg, Germany, The console of the great organ in St. Michaels Church, Hamburg, Germany, When dedicated on October 19, 1912, it was the largest organ in the world, with 12,174 pipes, 86 bells, and 163 speaking stops all of which extend throughout the entire compass of sixty-one notes on the manuals, and with thirty-two notes on the matches. the pedals.

register. If the wave of the Tremolo is eight pistons operating the stops of each register. If the wave of the 1remoto is eignt pistons operating the stops of each too slow, it should be adjusted to move manual and those of the pedals and about faster, as no tonal effect is more unsatisfactory than a Tremolo that is too pedal pistons may be operated from the manuals or by toe studs. Notice that these pistons usually may be adjusted to

move any or all stops on their own manual and also on the pedal. If the stops sories, first of all the Balanced Swell are of the draw-stop type, a piston setter is provided. To set one or more stops on any piston, draw the stop or stops wanted on such a piston, push in the piston setter, hold it and push in the piston itself and then release both. Sometimes couplers as well as stops which they couple can be set on these pistons. In the stop-key type of control, the manual pistons generally operate also the couplers associated with that manual. To set stops of this type, press the piston on which it is desired to set stops or couplers and hold piston until such stops or couplers as are desired have been pushed down, then release the piston. Some or all of the manual pistons may be duplicated by toe studs, or there may be located above the top manual. If the stops are of the stop-key type, they are toe studs which supplement the manual pistons, or there may be both varieties. There also may be toe study or levers which move couplers to the "on" or "off" positions, or which adjust all swell pedals to one pedal, as in the case of a "master swell. Last but by no means the least effective among the pistons are the "gen-erals" operated either by manual buttons or toe studs or both. Any of these pistons may bring on any or all stops or couplers and may be set in the same way as manual or pedal pistons. If there are any other mechanical accessories-"gadgets" in other words-such as Harp Sostenuto, these may now be examined.

The Grand Ensemble

THE LAST POINT is the combining of the stops of the various tonal divi-sions into the Full Organ. Do not include in the "Full Organ" the Tremolo, the stops of the Percussive group, or solo stops of such special character as the Vox Humana, Clarinet, Orchestral Oboe or English Horn, since none of these stops blends satisfactorily with all the other stops. In building up to Full Organ, either add stops separately in the order of families of tone, or set the stops on manual and pedal pis tons and use these. After the stops are drawn with the exceptions already noted, couple all manuals to Great and to Pedal. Open the swell boxes in the order of Swell, Choir, Great, Solo. Another way to obtain the same effect is to use the "Sforzando" (manual button or toe stud) which instantly puts the Full Organ "on" (of "off"), then open swell boxes as above. Observe carefully the tonal effect of the Full Organ, whether of brilliant sonority or of a certain harshness.

The foregoing outline may seem lengthy but by following it the student should be able to learn the resources of his practici organ and how they may be used to good advantage.

THE ETUDE

WHERE SHALL I GO TO STUDY?

The Balanced Pedals of

By William Reed

perimental attempts.

PRIVATE TEACHERS A WELL-CONTROLLED management of the halanced organ pedals may be regarded as something of a study A So (Western) VERA BARSTOW in itself, graded effects being obtainable in such perfection as was impossible by means of the limited aid of the old fash-Concert Violin-Teacher-Chamber Music 831 N. Severly Glen Boul, Los Angeles, Calif. Phone West Los Angeles-322-37 CHARLES DALMORES ioned pedal even when this was doubly notched. Then the Crescendo Pedal, used 12 Years Principal Tenor with Manhattan, Metropolitan and Chicago Operas Teaching Opera, Concerts, Radio, Movies Repertoirs in French, Italian, German either alone or in combination with the others, is valuable in bringing on cumu-5873 Franklin Ave., Hollywood, Calif. Phone Hempsted 9949 lative effects that are more felt than heard. Consequently there are at command not TEACHERS OF PIANO Mr. and ABBY DE AVIRETT only ordinary crescendo and diminuendo requirements, but a crescendo within a general crescendo, and a diminuendo within 08 South Larchmont a general diminuendo, these moving or static as required, but even the somewhat Voice Teacher of Dick Powell, Enk Rhodes and Other Screen Stare, de Renzke Exponent ID8 Readwood Drive Melloweed, Calif. DR. GEORGE LIEBLING endo moving simultaneously; and all of ings are ur these obtained with a minimum of registra-that these obtained with a minimum of registrational preparation. The player, keeping "the tail of the eye" on the indicating dial, Master Classes-June, July, August 1936 notes gradations and statics, careful of Again, the movement of the pedals in either direc-Teaching Methods, Materials and Interpretation. Liszt Exponent. tion, and especially avoiding sudden and by some it 5533 Hollywood 8lvd., Hollywood, Calif. explosive results. MARGARET ELLEN MACCONACHIE STUDIOS Address Care of Voice Address Care of Maical Courier Roosevelt Holei – Hollynood, Calif. For most preludes and fugues, the organ is to be prepared at f or *ml*, with additions made by touches of the different pedals, the episodes being reduced or not, accordthe episodes being reduced of hot, accord-ing to the player's ideas. In such composi-tions as the *Toccata* from Widor's "Fifth Symphony," and the *Fiat Lux* of Dubois, a similar addition and subtraction are to JOHN A. PATTON VOICE First Teacher of losephine Antoine of Metropolitan Opera 6455 De Longpre Ave., Hollywood, Calif. GL, 7523 be made, the organ always duly prepared. As examples especially suitable for this plan of study, may be mentioned Bach's Passacaglia in C minor; Rheinberger's Passacaglia from the "Eighth Sonata"; EDNA GUNNAR PETERSON Concert Pianist—Artist Teacher 229 50. Harvard 8lvd. FE. 2597 and Handel's Variations on a Ground Bass from one of the lesser known organ con-certos. These and other like numbers EDOARDO SACERDOTE Teacher of Voice—Coaching—Opera Classes —Master Classes, June, July, August 1936 4054 Yuce—Hollywood, Calif. Phone GL. 1285 afford large scope for cumulative effects and variety of registration. For the accompaniment of a choir of moderate size, the Crescendo Pedal should LAZAR S. SAMOILOFF be seldom needed, the other pedals being Voice teacher of famous singers adequate both for purposes of expression From rudiments to professional engagements segimers accepted. Special teachers' course 610 So. Van Ness Ave., Los Angeles, Cal. and for the suggested reënforcement of accents whether noted or not, the player improvising, as it were, such help to his BERTHA VAUGHN singers as he may judge necessary. A Voice Teacher of Many Young Artists Now Before the Public Folder on Request ur Arts Building Los Angeles, Calif. slight forward pressure of one of the pedals preferably that of the Swell-is usually sufficient for holding the voices together in time and tune, and for accentuation. eaux Arts Building in time and tune, and for accentuation. in which a musicianly player will naturally Leads, faulty intonation, hurrying and express himself. It is, therefore, in the dragging, may all be regulated by such skilful application of individual feeling PRIVATE TEACHERS (Fastern) KATE S. CHITTENDEN Planoforte — Repertory — Appreciation THE WYOMING, 853 7th AVE., NEW YORK ALBERTO JONÁS Celebrated Spanish Piano Virtuoso Teacher of many famous pianists 19 WEST 85TH STREET, NEW YORK CITY Endicott 2-2084. On Wednesdays in Philadelph Summer Course Juna to September

neans, a 4 foot Harmonic Flute being in- that true expression has its foundacluded when the intonation is at fault. For tion, perfected results lying between the general hymn accompaniment, the Cres- player's individuality and his use of the endo Pedal may sometimes be necessary, out should not be in evidence beyond a contain restrained coint The following studies will be useful run be found worth while in their results. FREE GUIDE TO NEW TEACHERS Send for Tells how to begin, the equipment needed, what publicity to use, and gives a carefully graded list of materials. LAFORGE-BERUMEN STUDIOS ank LaForge teacher of Lawrence Tibbett since Oct. Theodere Presser Co., 1712 Chestnut St., Phile., Pa. 14 WEST 68TH STREET, NEW YORK GEORGE S. MADDEN FRANTZ PROSCHOWSKI

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The Puissant Hymn

By Dr. Ernest MacMillan

THE VERY POTENCY of hymn singing in he exhorted us to "sing with the heart, and the emotional sphere carries with it a with the understanding." Every portion danger-the danger, namely, that emotion of a church service should have an emomay become uncontrolled, and the intelli- tional appeal, but we have no right to gence almost entirely submerged. Emo- make of the music, or of any other portion, to be sure, is the driving power of tion, a mere wallowing in an easy-going religion, but intelligence is a necessary sentimentality, which, while it may give rudder without which we merely drift. It the unthinking a certain personal satisfac s too often assumed that the sermon pro- tion for the time being, nevertheless will vides all the intellectual stimulus necessary cause the wise man to shake his head and that music is to be regarded as a mere emotional underlining of the argument. about "shallow ground where there is not -The Diapason.

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Bands and Orchestras

(Continued from Page 81)

the trombone player, were he to play con- riety of human emotion may be accurately stantly in one register. To overcome this, and sympathetically interpreted through practice the chromatic scale conscientiously, the trombone. Because it is less mechanfirst lagato, then staccato. Later make up ical than its brass brothers (trumpets and varied programs with which to alternate valves), or reed sisters (clarinets and sax-from week to week, thereby creating ophones), the trombone is placed in the "perfect" class, along with the violin and voice. It is constantly gaining in popular-ity and use. The time is not far off when A Colorful Instrument

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The Questionnaire Review

By Florence Scheib

As a MEANS to provide a novel and interesting form of review, one which serves a definite purpose for the young student of the piano as well as for the teacher, the following "questionnaire" has proved beneficial and successful. This type of "test" In order to distinguish one note from

is used extensively in the various lines of another, they are placed on a staff of eleven study in the schoolroom, so why not in- lines called the staff. The top the sense is a sense in the sense is a sense in the sense is a sen troduce it to our vounger piano pupils who five lines are called the clef, while shrink at our direct questions concerning the bottom five lines are called the certain elements of music, which they have clef. The eleventh line is an imaginary one

This little review is really the student's note falling on this line is called middle own story of the work covered by him in The staff is divided into even sections, approximately his first twelve lessons. It

replaces any "point-blank" questioning, on called, by lines known as the part of the teacher, but it enables her nevertheless to ascertain whether or not Just as one's mother uses a measuring cup been to measure sugar and flour, a measure in her efforts have been fruitful. music measures off a sufficient number of

If possible, it would be best if the teacher could provide mimcographed copies of the following "story." notes to make up the necessary number of counts. How many? That is what the signature, at the beginning, tells. The piano keyboard is made up of a number of black and white "keys." There In the time signature, two-four, at the

are black keys and white and the lower ones. All together, there are keys. number "four" indicates the note value for

The black keys are divided into groups .count. are named from the first seven letters of four-four and three-four. The other kinds of time I have had, are; the alphabet, these being .., .., .., .., ..,

Three-four time means counts to a measure, a note receiving Between the two black keys there is a count

white key. The name of this key is Returning again to the keyboard, every Here is a picture of "D" in three positions : th white key, we find, is the same,

Upon playing them together, we discover something else. The effect does not "hurt one's ears," as the tones are exactly the same, only one is higher in the scale than the first. As we move up the keyboard, the tone becomes higher, lower (cross out

A "picture" of a key, producing a given incorrect word). The tones included besound with a given pitch, is called a note. tween one key, and its repetition, compose what is known as an ... There are different kinds of notes. The From one key to the next is called a various note values which I have studied thus far are: (use C above middle C for step; if there is a key between,

t is a step. Thus far, I have learned two key signa-TO SUPERVISORS OF MUSIC, SCHOOL MUSIC DIREC-tures: key of, having no sharps Especially or flats, and the key of, having Easy for

half step. In other words, I will play F#. The names of the following signs are #

ff-

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mf-

I have learned the meaning also of these pp-



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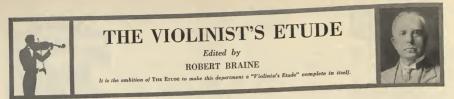






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Three Keys to Violin Technic **By Albert Green**

mechanical technic upon an instrument and musical expression. In a correct interrarely a help. elements are interwoven in such a manner to the student. Grip the instrument firmly if we take up the study of finger pressure that one can scarcely define where technic

ends and expression begins. Many pupils of violin and viola reach the key to the situation lies in the solution a mirror should be used to ascertain the of some mechanical or technical problem. However, there are three primary obstacles

Body Motion

ALL MOTION other than movement of the arms is classified as body motion. It seems almost necessary for some students, when reaching for a lower string, to bend forward at the waist instead of raising the right arm; to sway the body or to shift the instrument to the right or left when going into a high position (instead of allowing the left arm to do the work); or perhaps to go into a series of absurd motions when a difficult passage is encountered. There are other instances where body motion is substituted for the correct arm movements. Of course, the thesis of an absolutely rigid body is not being advanced. But, if the body sways unduly or goes through any kind of unnecessary motions, displacing the position

in bowing to a certain degree. For the aim of the student, however, should be to is not in a strained or tight position, it

ing. Some artists have singular, individ- upon the string. ual motions of the body, but these motions

an impasse in musical expression and often other than a slight sway from side to side, vast improvement.

character of this excess motion, why it was done and what was the cause of it; is it of any assistance to actual performance? which must be overcome before us subset of an advantage or disadvantage? The weight of the bow on the string at the event of the overcome overcom can develop into the web-rounded at Mar is the developed of usadjustice in the weight of the web of the stand at the unit, three mechanical phases which every artist. Of course, it is only when practicing that the tip is naturally less than at the unit. Bas long since mastered and which every the student should keep his mind on this Therefore, it is more difficult to exercise has long since mastered and which every the student should keep his mind on this Therefore, it is more difficult to exercise student must learn if he desires to become problem. If the proper body conduct is bow pressure at the tip. It requires special This mere mechanical defect may mark First, body motion; second, left hand until it becomes a babit, any thought of it end of the bow, since the natural elements formance which otherwise might be fairly finger presure; third, how pressure at the during a public performance may interfere of weight and pressure are obstacles to be acceptable. A tone that constantly diminwith an otherwise satisfactory interpreta-

tion. Finger Pressure

onstrate the different qualities of tone tation with medium pressure, pluck the string, and then repeat with firm finger pressure. distinguished from the student.

does not enhance tone production, but fore. diminish it below this point and the tone of the instrument-its angle and the pres- quality immediately suffers. Finger pressure with which it is held-we must sooner sure in this case is a mechanical prerequior later arrive at a condition which will site which has direct bearing upon playing

tion of the strings. Continual shifting of not only yield direct results in overcomthe instrument resulting in the constant ing flactid fingers but will also lead to varying of the angle made by the bow and certain other improvements in the left hand. the violin, is merely yielding to certain It is not difficult to press the finger bow weaknesses. It is sometimes possible firmly when playing long or extended necessity in fast passages, the student must artist having a peculiar inability, such be absolute master of this technical probmethods may sometimes be necessary. The lem. It can be seen that if the left hand

discover such faults and to try to overcome becomes a simple matter to drop the fingers on the strings, using their own weight Excessive body motions do not aid tone and length as levers (as though the finger production. Where they are not used as a tip was the head of a hammer and the likely due to uncontrolled nerves or poor this relaxation as a beginning it is not to fame and perhaps fortune. habits. They also divert attention from difficult to add a reasonable amount of

However, the point for the stu- more this firm pressure is mastered the news in some lines of artistic endeavor is

T IS RATHER difficult to establish a only necessities to good tone production, two things will have to be correct; first, definite boundary, line between purely Normal body motion is an embellishment, the position of the hand and second, the It is possible to play fairly well without

and play. The right and left arms are then and persevere along correct lines, weak-

Bow Pressure at Tip TT IS a common fault with students to

have inadequate bow pressure at the tip. The weight of the bow on the string at crescendo is experienced when bowing

The firm pressure assures a more clear fault. It is possible for the student to go and resonant tone than when the medium through many bow exercises utterly un-

add untold difficulties to the performance. with what we term "expression." The duty of the bow is to produce vibra-The duty of firm finger pres The study of firm finger pressure will It is not difficult to press the finger

If a cross section of all classes of students were analyzed it probably would be while excessive, uncontrolled motion is manner in which the fingers are dropped, found that tone production on the whole is The following experiment is recommended the left hand being entirely efficient. But the tip is weak and uncontrolled. The necessitates bow control in both speed and in motion. If the chin grip must be changed ness of hand position will disappear and pressure. When the problem of how preoften or if the body goes through motions musical expression in general will show a sure has not been given special study it tip than at the nut. When this has been

studied, however, a steady, firm tone can be obtained over the entire length of the how

A student who is not aware of this bow fault docs not realize what a tremendous difference it makes in his performance not developed by the student in the studio, training to develop firm tone at the upper as deficient in musical expression, a peror weight and pressure are constructes to be acceptance. A toke that constantly dimension overcome. Where this problem is not ishes at the tip can not convey correctly taken into consideration a continual de- the true musical sense of a composition. The benefits to be derived from developtowards the tip, and this detracts consider- ing tip pressure will affect the performance SIMPLE EXPERIMENT will demdirect sensation of bow control since he In cases where poor tone production is will be conscious of pressing at the tip Place a finger of the left hand on the string found to be a fault of the bow arm it is whereas previously he had merely drawn usually because of weak pressure at the the bow in that portion. Bow pressure at bow tip more than any other single bow the tip is one of the few technical details which can scarcely be overemphasized. It should be kept in mind that these three pressure is used. Although this difference conscious of this problem. Once the study phases of violin technic must be mastered is not strikingly distinct when the bow is of tip pressure is taken up however, a if the player would be considered in the used, it is present enough to be considered more comprehensive understanding of the artist class and no student can hope to be one of the symbols by which the artist is mastery of the bow is obtained. An even musically at his best unless he has contone control and a clearer realization of the quered these mechanical functions which, Finger pressure beyond a certain point meaning of dynamics are brought to the after all, can be mastered with careful, patient repetition

Women Violin Makers

By Robert Braine

WHY IS IT that the fair sex have not commented on the dearth of women violin taken to violin making and repairing to a makers and repairers. Referring to this greater extent? The woman violin maker article, a subscriber to THE ETUDE, living is indeed rare in the field of the arts. We in Nova Scotia, Canada, wrote that he bow weaknesses. It is sometimes possible that is the firm pressure is also a have women sculptors, artists, wood knew of several women violin makers in carvers, lace makers, costume designers, England, who had done excellent work. and makers and designers of all sorts of The writer, Mr. Eric L. Armstrong, who beautiful and useful articles. It is strange is a violinist himself, wrote:

"It may interest you to know that a then that they have not given more attention to the art of violin making, and to the Rev. William Meredith of Bridgenorth, Englaud, had a daughter who was a very repairing of string instruments. It would talented violin maker. She and her father seem that this work would offer an excel-Excessive body inscribed on and any and the set of a hammer and the lent field for women, who are constantly made a 'set of violins, named a lent for dividing, named a 'set of violins, named a life the clock to cover decinerios they are quite knuckle joint the end of the handle). With looking for new lines of endeavor, leading twelve apostles. It was my pleasure to have played on the violin christened 'Luke,' At the present time we do not know of which had a tone that I have never heard habits Incy also divert attention not office so that the finger tip drops firmly a single really entinent women violin maker, on any other violin. Imagine a full-word who has produced instruments of a genu- Stradivarius with a suggestion of that at any rate, no matter what method is inely fine quality, comparable to those of crispness which a suggestion player calls ual motions or the body out uses on Crispiness which a trombole past should not be copied without reason, by chosen in the study at the dropping of the female experts in this field tucked away in the tone, and in the hands of a brilliant the succent Alter are control and in the marks of a succent and the succent and in the marks of a succent and the su "The Rev. William Meredith Morris,

excused. However, the point for the state a more this mining beside is a master and the ways in some nice of a tristic encavor is "The Rev. William Meredin Autors dent to keep in mining is that a firmly held closer one approaches as perfect hand posis - slow in reaching the outside world. In a recent issue of THE ETUDE, we Past and Present,' had made fourteen

THE ETUDE

"A W Constable of Leeds had a daugh- the same specific gravity as ebony, and very

ter who was a maker and also a violinist, hard to work. My idea is to enter it in I heard her play on a violin of her own our provincial exhibition, as an example make. Her tone had a light and bird-like of the work of our native woods. quality, excellent in singing passages, but "The article by Beatrice Harrison, eminot so good in duos, when the piano ob- nent English 'cellist, in the June number scured it. This may have been due to of THE ETUDE, was very refreshing, dethe fact that the young lady lacked the scribing, as it did, how she played the cello physical strength to produce a big tone, in her garden in England accompanied by I am at present using up idle time to the nightingales. I have local knowledge make a violoncello of local Canadian wood, of this lady's power to charm the birds. and my wife is assisting me in the work .. "I myself am guilty of beguiling our I have excellent 'tiger-marked' maple and local song-bird with the violin, and find sortuce cut from my own wood lot that is it a delightful diversion." And so the ten years old. The fingerboard, pegs, and music of man and music of nature join hands.

The Secret of Playing the Violin in Tune

By T. W. Williams

FAULTLESS intonation is the result of un- The best method, the writer has found, conscious finger adjustments. In other to develop any faculty is to do over and words, one's fingers slide to the exact pitch over again the thing one wishes to accomlocation without any thought on our part: a plish. Playing in one position will never reflex action of the muscles resulting from teach one to shift, neither will shifting help impressions made upon the brain by the one to space his fingers correctly, regardauditory nerves. An unconscious perform- ing steps and half steps, in the diatonic ance, similar to beating time with one's foot. scale. But this phase of the subject is well One of our physical senses may be so known, so we will center our attention on trained, by constant association in some act how to develop one's tone finding faculty. with another of our physical senses, that it Take each finger (including the fourth), will respond, simultaneously, to the same separately, and attempt to play on one impulses. This is why people, when they are string, with one finger, different scales, arnot thinking, do such strange things, as well peggios, and familiar melodies. The chroas to acquire so many undesirable habits. matic scale, two notes to each finger, (in-But habit is nature's way of accomplishing cluding the Fourth), when done slowly and difficult things which require precision in with rapt attention, will also be found very productive of unconscious muscular movemuscular movements.

So important to a violinist are these unmonte conscious muscular movements that we shall attempt to set forth a plan by which they may more quickly be developed.

In the first place, we must remember that pair of fingers continuously on the same it is a dual performance, in which two entirely different faculties are taking part, stantly changing from one string to the each of which must be accurately timed to act with the other. A rather complicated affair? Something like teaching a child how to walk, and then leaving him to finish finger must move the greater distance to the job by himself. Or, differently ex- produce the required tone, pressed, muscular reaction to what one

The placing of one's fingers on the strings are placed, and the distance to be moved is is, of course, determined by what one hears; not the same for each finger-than moving but the direction they should move to cor- the hand one position at a time. Shifting rect a flat or sharp note is determined by two positions at a time is much less con another mental faculty which, gradually, is withdrawn as one becomes capable of more complicated respacing of the fingers doing without it. This condition takes to conform to the new position the hand place when the fingers slide automatically has taken in the scale. However, master it (without volition on our part) to the right if you would become a player !

What we shall now say may be rather octaves; because, there is nothing quite inconventional, so far as "time-worn" their equal to develop tone finding. The unconventional, so far as "time-worn" their equal to develop tone finding. The methods are concerned, but we are in a fact that one must listen to both notes at modern age and not supposed, always, to the same time, and pick out the one which teach or to do, precisely, as our prehistoric is out of tune, is especially good for de-

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uvil a few excrement hat will help relat the hand and arm. At the next heson give an illustration to show the importance of relax-ation. For example the teacher might tell the pupil that to play with a still wrist would more relaxation excremes can be given and the pupil should be told to play all passages will, at times, so as to get the feel of re-solution. A Unusual Class Torms Terms Terms of the second sec softly, at rimes, so as to set use the The set of the set of the set of the set of the The set of the lower dh is work. Other lease can be driven hence in the same ray. A minister one said hence in the same ray. A minister one same ray. A minister one

help by passing on or be so glad to do so. -MRS. JOHN REID.

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Answered

By Robert Braine

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(Lines of the unit addressed to the Violinis's Estude consists of setting descriptions photographs and labels of old violan. On the basis of setting writers are us to test them if the violan use to test the basis of the corre-motority of the is supported in our folia wate be examined. The per-mission of the set of the violant of the violant of the set of the motority of the owner of a support violant of the violant of the real water reputible correct of deal real weak outwards of the real water of be obtained from the advertising volumes of the test dealers can be obtained from the advertising volumes of the test dealers and be obtained from the advertising volumes of the test dealers and be obtained from the advertising volumes of the test advected and other musical publications.

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performance and sense. Value portformaling simulations of the relation of the relations of the relation of the relations of the years they have studied on them. First they with to know whether they have mode good progress, and whether it is worth while for them to understand that it is impossible to give an opinion on myone's them, and process, without hearing him play. The whole anter-tation of the studies of the studies of the his ione, play for a really realised vision factor, and set his opinion on whit progress hardly. Presence Teilla. M. K. – Hay the trills you inquire about like those in Exercise No. 16 (second bowing) in the Kreutzer studies. – – Violiniste differ in store the second studies of the second studies of the intervention from the second studies using the middle of the bow, or between the middle and, the froe, in the roado about which you

Keeping Within Bounds. T. Y. R.—The "Caprices" of Paganini are extremely difficult, and are only intended to be played by grent virtuosi. From what yon say of the computations you have already warding of the how, or between the middle and the frog, in the roado about which you inguire. Wagneysh Prizs Song T. H.-There are many arrangements of the Prize Kong from "Dis Melsterninger" by Marcel and Minuth. Many realist consistent of the the prize Kong from "Dis Melsterninger" by Marcel and the Trill. Marcel and the Trill. Marcel and the Trill.

Matering the Trill. This source is a state of the second The sound of the second secon than would be the case in the same parsare in very slow tempo. 4.—If there is a public library in your city, yon no doaht could find there a book containing as article so trills with perhaps various trill passages writter out. I would advise you to consult and

W. B. E.-The Violinis's Evider res-many requests for optimisers of the second constraints of the second second second second chine rests, contrivances for improving the second the second second second second second the second Viola Pier Lats. The provide the pier of the pier of

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Q. I am insteen and have a fair tenor voice, but it has a husky quality which makes pople think I should clear my litrat. In High School I was cheer leader, Could that have caused my frouble. Failes tells we obtain the state of the stat caused mig trouble, and how I can remedy 107 — T. The probable has a "cheer-lender" in High School you greatly abused premy set three. The set of the set of the set premy set three. You have shown to the set of the set present of the set of the set of the set of the present of the set of the set of the set of the present of the set of the present of the set o

Ex.1	
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sh	
Do this with a controlled breath and light	
oice, using first ah, then a (ns in fatc), and ben c (as in fect). Will that the tone shall	
e clear and musical, but not strong. Listen the very best singers you can reach, and	
en try to reproduce the tone quality they se on these vowels. Use only the easy	
iddle pitches at first, and as ability in- cases, very slowly transpose this exercise and down by semitones	

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By Ruth Price Farrar

the past periods.

low.

attitude.

minds.)

fourth card earned.

each chord brought out.

heat of the next measure.

Interest in Variety

WHY NOT ITY a contest which will keep bound with the material contained in the

your pupils interested for more than a few accompanying envelope.) weeks, or a few months? Such a plan When four cards hay When four cards have been earned a rewards the efforts of those fortunate chil- book is given.

When three books have been earned a dren who study for years as well as those bronze pin is given. who come and go.

When two bronze pins have been earned Each three months of the year we give a recital and award the prizes earned dur- a silver pin is exchanged for the bronze. When two silver pins have been earned ing that period and those accrued during a gold pin is exchanged for the silver. These pins are obtainable from Presser's

The class is divided into three groups: The class is divided into three groups. first group, pre-school and first grade; at a very small cost. second group, second, third and fourth My pupils, almost grades; and third group, fifth grade up-work hard the year My pupils, almost without exception,

work hard the year around so they may earn a booklet and eventually receive a pin. ward. At each lesson a gold star is given for each piece or portion of lesson which If a child has done exceptional work for is well done, and the largest number of six months and earned two booklets, and then slides into a period of indifference, the gold stars earned during the three months ounts toward the larger prizes. However, book is given to another pupil; the next period usually finds the indifferent child children less talented and slower, but who plod along untiringly deserve rewards even again diligently applying himself. Somethough their number of gold stars is very times there are a number of children in one group who could be awarded the first prize; Therefore, period rewards are given for: gold stars, effort, general progress, in this case a close check is made on each regularity and punctuality in lessons, and requirement and it is found that usually there is one who missed a lesson, another whose interest lagged for two or three Every pupil is given one "Reward Card For Music Pupils" (Presser), unless he earns the first prize. (There is a set of weeks, one who did not practice willingly, and so on. Hence, through the process of elimination we determine who shall resixteen cards, each devoted to a composer, having on one side a colored photograph ceive the first prize. It is explained to each child at his lesson before or after the and the birthplace, and on the reverse side recital why he did not win a special prize, a short biography, suitable for young In each set is a "Music Prize thus overcoming hoth faults and discouragement.

Card," a beautifully engraved card showing eight composers. This is given as the Parents are as enthusiastic as the pupils and unknowingly advertise for the teacher The best pupil of each group is rewarded with a booklet "Child's Own Book of Great they are enthusiastic about. Prizes always Musicians" (Presser). (There are twelve stimulate interest but a carefully planned in this series. And the book is only partially made; pictures are to be cut and long as the child studies is far more pasted in by the child, then the book is effective than the "hit and miss" methods.

On Wings of Song

(Continued from Page 84)

a small ritardando should be made at the the E-flat on the second half of the fifth end of measure 49, with a return to tempo beat of measure 59, and continuing with the D-natural and D-flat of measure 60. again in measure 50. I take both the first and the second oc- and with the B-flat and C of 61, and with taves in the melody of measure 52, with the F and G octaves on the bass staff of 62. must be emphasized. the right hand. In measure 62 a little pause should be In measure 53 the last three eighth note

chords of the treble should be rubato, made on the octave C, on the fifth beat of floating lingeringly on the top of the six- the treble, to round off the phrase. teenth-note figure in the bass; and again Having arrived at measure 66, a ritardan in measure 55 the treble chords must be do should be introduced, and the note played lightly, but with the top note of D-flat, with the quarter note on the fourth beat tied to the dotted sixteenth note on Play the first octave of B-flat, on the the sixth beat, should be brought out, as second beat of measure 54, with the right also the two C's following them on the hand; and also the octave of C on the first. last thirty-second note of measure 66 and the dotted half note of 67. I play this

half note C with the right hand. The accompaniment is resumed in tempo

THERE IS AGAIN a rubato passage and six of measure 57, which should be til measure 69, where the two final cher played lingeringly; whilst in measure 60 in measures 69 and 70 should have their the first three chords in the treble, marked top notes (that is, C and A-flat respectively) brought out with tenderness, thus appassionato, also must be stressed. All the octaves on the lower staff, but hringing the whole work to a peaceful marked with the treble clef, beginning with and lyrical close.

"It is sometimes said that the tragedy of an artist's life is that he cannot realize his ideal. But the true tragedy that dogs the steps of most artists is that they realize their ideal too absolutely. For, when the ideal is realized. it is robbed of its wonder and its mystery, and becomes a new starting-point for an ideal that is other than itself. This is the reason why music is the most perfect type of art. Music can never reveal its ultimate secrel."-Oscar Wilde,

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tempo in Chopin Hallade. $G_{k} = -4\pi$ are edition of the pipe's full-tant bargies. For the set of the set here used [-K, k]. $A_{i} = -it$ has been any experience that, $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has $A_{i} = -it$ has been any experience that $A_{i} = -it$ has been any expe

and not english that is presented in the second seco

A footnote says to play the embellishments before the beat without interrupting the rega-lar time. In: Th. Baker, in his dictionary suys that the first note of the grace notes should be struck on the beat, Which is cor-rectI-V. W. A. Ruch embellishments are played one

A such that has the body, which is the operation of the second second

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COMPOSITIONS BY Charles Wakefield Cadman

SELECTED FROM THE CATALOGS OF THE JOHN CHURCH COMPANY, THE OLIVER DITSON CO. AND THE THEODORE PRESSER CO.

Important, indeed, are the contributions of this versatile composer to American music. Practically his entire musical education was obtained in this country. In the field of American Indian music he is well-known here and abond for his lecture resitates and for his compositions in the idiom of the American Indian. Probably best known to teachers and music students through the delightful melodice of his popular songs and pinno pieces, a few of which are listed on this page, Dr. Cadman's compositions, especially in radio broadcasting. It is well-known Indian or the state Cadman compositions, especially in radio broadcasting. It is well-known Indian or the Marce Cadman compositions, especially in radio broadcasting. It is well-known Indian or the Marce Cadman composition of the Cadman Company. Dr. Cadman was born in Johnstown, Pa. (1881), but since 1916 has made his residence in California.

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Gluck

Pages: 293. Price: \$3.75. Publishers: Oxford University Press.

Philip Hale's Boston Symphony

Programme Notes

Edited by JOHN N. BURK

____ To

(Continued from Page 66)

ing orchestras of the world is second in age "GALE," a one-act opera by Etbel Leginska, only to the celebrated Gewandhaus Orchestra of Leipzig, is in its one hundred and twentyhad its first performance on any stage when given by the Chicago City Opera Company given by the Chicago City Opera Company on November 30th, with John Charles Thomas, Frank Forest and Julia Peters in the three leading rôles, and the composer confourth season. For the first concert, Sir Thomas Beecham opened the program with a "cameo-like in detail" interpretation of Beethoven's "Pastoral Symphony." ducting. The critics seem to have approved in general, but also to have reserved their definite criticate for a neural business.

WALTER F. SKEELE, for forty years dean HENRY BEHREND, composer of the famous song. Daddy, died in London, on No-vember 30th, at the age of eighty-two. He was a grandson of Michael Balle, composer of "The Bohemian Girl." of the School of Music of the University of Southern California, of Los Angeles, was bonored for this service, when on December 5th a bronze bust of him was presented to the university hy friends and students of the School of Music. THE CHOIR ENSEMBLE SOCIETY of

COMPETITIONS

Inte CHURE ENSEMBLE SUCIE/14 of Johnstown, Pennsylvania, with Edward A. Fuhrmann as founder-conductor, opened its season with a concert on Novemher 25th. The group is formed by the cooperation of the Young People's Choir, the Senior Choir, and the Surprised Orthogen Contention all of Lengtone THE SOUTHERN CALIFORNIA FES-TIVAL of the Allied Arts offers numerous prizes and scholarships of One Hundred to One Thousand Dollars, in Music, Drama and Speech Arts, Dance, Art, Poetry, and Cinethe Symphony Orchestra, all of Johnstown. HARRY PATTERSON HOPKINS of Balmatography, in a contest to be held from May HAKRY FATTERSUS HUFFINS of Bal-timore has here awarded the prize of one hundred dollars offered by the Eurydice Chorus of Philadelphia, for a composition for female chorus with accompaniment for small 4th to 29th, 1936. Open to all America. Particulars may be had from Mrs. Grace Widney Mahee, 1151 South Broadway, Los Angeles California.

THE ELIZABETH SPRAGUE COOL-AMY SHERWIN, famous opera, concert IDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work AMY SHEKWIN, tamous opera, concert and oratorics operato of the day, died on Sep-tember 21, 1935, in Bromley near London, England. Born in Tasmania, her operatic care to America in 1880 to make her debut as Marguerite in Berlioz⁴ "Faust," Once in for four stringed instruments. Compositions must be submitted before September 30th. 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, affluence, a love for fine style in living depleted Washington, D. C. her resources till her last days were spent in a

1----

THREE PRIZES, of One Thousand, Five Hundred and Two Hundred and Fifty Dollars each, are offered by the National Broadcasting Company, for chamber music composition by native composers or foreign born composers who have taken out their first naturali zation papers. The competition closes February 29, 1936; and full particulars may be had from the National Broadcasting Com-THE ROYAL PHILHARMONIC SOCIETY of London, which among the lead- pany, 30 Rockefeller Plaza, New York City.

Musical Books Reviewed

by reading Mr. Hale's notes. Now that the symphony has long since hurn'the bould of enters millions of homes by way of the radio, a great deal will be lost unless our cultural public takes time to study such books as this of Mr. Hale, with its introduction by the perhaps equally authoritative Lawrence Gib Cluck Of all the Marris Covers probably less has been written about Gurss about the second second second second the second second second second second the second second second second second balance of the second second second second balance of the second second second second second second tended the second se n. Pages : 400. \$3.50.

Price : \$3.50. Publishers : Donhledsy, Doran & Company

A Fugue in Cycles and Bells

A regue in Cycles and Deus Dry Jours ML25 The Bay Jours ML25 The Bay Strain Strain Strain Table 11 Sound Engineering, 16 bis ber tabler in Sound Engineering, 16 bis ber tabler in Sound Engineering, 16 bis ber leil Telephone Compary, and the result a hook upon accounties, entirely different free values of the Sound Strain Strain Strain and Strain Stra

Pages: 270. Price: \$3.00. Publishers: D. Van Nostrand Company. Inc

Chamber and Orchestral Music of

Johannes Brahms BH EDWIN EVANS (SENIOR)

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olume. Pages: 350. Price: \$7.50. Publishers: Charles Scribner's Sons.

THE ETUDE



Advance of Publication Offers-February 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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Easter Music

Selecting music for Easter will engage the serious attention of organists and choir rectors long in advance of the festival date which this year falls on April 12th. This is an ideal date for Easter, just when nature bas definitely begun to celebrate its release from winter's cold

In keeping with the spirit of the occasion, Easter should be signalized by the best musical performance of the year on the part of choirs, soloists and organists. Easter music is practically in a class by itself and has bad the attention of many celebrated composers, so it is never difficult to find appropriate

numbers of all types. The Theodore Presser Co. publishes a large and growing list of Easter music such as carols, anthems, cantatas, solos, etc. and is amply prepared to submit single copies of is amply prepared to submit single copies of these for examination. Among recent an-them publications we mention Lawrence's For He That Was Dead Is Risen, Hopkins' Where Life Is Waking All Around, Maskell's When It Was Yet Dark; also two that are just off the press—Strickland's Christ, The Lord, Is Risen To-day, with parts for solo voices, and Nagle's Now Is The Hour of Darkness Past and a cappella number for mixed voices.

There are also several effective numbers for treble voices, both two and three part,

for trable voices, both two and three part, also bright including and the set of the set ingents and a generous assortment of these Easter Musics if is fere for the asking. Any of our Easter publications will be sent for examination promptly on request. Just give us an idea as to the type of music wated, the size and approximate capa-bility of the choir and we will undertake selections may be made. You can deal will be

Getting Fun Out Of It

• When we secured the article in this issue from Hendrik Willem van Loon, on "Getting Fun out of Music", we were impressed with the fact that the late Theodore Presser had very much the same philosophy about all work. He believed that if you did not get fun out of your work you should change your work, because work that does not thrill one in the doing of it, rarely succeeds. The best worker is always the happiest worker. A venerable music clerk who had served thousands of customers,

once said that he could tell the successful teacher by the interest, enthusiasm and delight with which that teacher went over new piano music as she inspected it at the store. When she found "just the piece" for one of her pupils, she was greatly pleased.

Make your work a joy if you want to make your life a success.

Easter Lily A Musical Playlet for Children By Loretta Wilson

In ample time for re In ample time for re-hearsing, we will have ready this delightful little musical play, suitable for presentation in the Sunday School, or in public and

private day schools. All parts may be taken by children between six and twelve years of age. The cast lists seven girls and four boys, but any number may The story is unusual and quite entertaining, while the music is tuneful and, of course, est in the world

within the range of children's voices. No special scenery is required and full directions Catalogs and advertising literature, listing and describing recital and commencement material, are free for the asking.

This is the final month in which orders may be placed for copies at the special ad-vance of publication cash price, 20 cents, postpaid.

The First "Family Album of Music"

Time was when nearly every American home boasted a large Family Album wherein one would find a pictorial record of "kith and kin"—young and old, great and small. Although the unwieldy bound volume has now virtually disappeared, the "Family Album" finds its counterpart in other forms, such as the "snap-shot" scrapbook. The Etude Historical Musical Portrait Series is a "Fam-

deserving recognition because of his or her contribution to the art.

contribution to the art. Starting in February 1932, with a first installment of 44 picture-biographies, the "Album" has grown month by month, so that to date it includes 49 pages containing pictures and brief biographies of 2156 meri-ies of the meri intermetional "femilie" of hers of the great international "family" of music. Each new issue of THE ETUDE for many months to come will add 44 more to the collection.

women material role with attistictory copies of each mistalineur. A new of the material role apart, posspan. The plano part of selections may be made. You can deal with glad to supply at the nominal price of 5 dered in advance of publication may be had us without red tape. ADVERTISEMENT

Plan Your Spring Program Now Piano teachers, and those educators upon whom falls the task of arranging the school Spring and Commencement music programs, are now engaged in the annual search for materials to use in presenting the pupils who

an actribit to use in problem ling the point is to participate in these affairs. Thousands of these bave learned from estimation privi-perience that the liberal examination privi-leges of the "On Sale Pina", created by the level Woodridge Nevin was born on the exist means of obtaining just what is needed. One may have for examination single to short part of the trans the privile state exist means of obtaining just what is needed. One may have for examination single to short pan of life there is much of interest to short pan of life there is much of interest to short pan of life there is much of interest plano solo or ensemble number from an im- exuberant boy, as a young music student, as mense stock of music publications, the larg- a brother, as a successful composer, as a con-

for staging and costuming the playlet will be found right in the book.

distance and in too impersonal a way. As an illustration, one might pass a hillside and berry plants. Little would be obtained out of such an observation, but there would be great delight in getting in the midst of those

result of a search through master writings for charming portions which might be extracted from larger works and used as complete short numbers in themselves and of finding little gems which have been over-

looked by others.

And the additional additionadditional additionadditional additionadditional additionaddit demands upon the players, yet there is noth-ing forbidding for the beginning group which the collection. When the series is completed, those who time to the segment prior winner that the series is completed, those who time. The instrumentation will cover all have followed "all the way" will have the parts desirable for the modern school orchestic series with the series in a section of the se

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(Continued on Page 124)

123

Little Classics Folio for Orchestra It is easy to view classics at too great plants and searching out the choice berries This collection, in a certain measure, is the

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The Cover for This Month

One of the most ro-

nto the art in his lesure even to the extent of publishing a political song at the time Polk was running for president. Nevin's father was Robert Peebles Nevin and he was born in 1880. The Nevins originally were of Scotch-Irish origin. Ethelbert's great-grand-father, Daniel Nevin, who was born in New

into the art in his leisure even to the extent

cert artist, as a bridegroom, as a devoted hus band, and as a fond father. The compositions of Ethelbert Nevin cover The compositions of Ethelbert Nevin cover a wide range, and the programs of singers, pianists, violinists, ensemble groups, orches-tras, bands, and choral groups show frequent featurings of works by this composer. It is a great tribute to Nevin that world-famous simgers have used his numbers and continue

to do so, but even greater is the generous representation of Nevin's music usually found in the repertoires of those who confine their music renditions to the home. THE ETUDE feels that it is fulfilling its duty

to the may lovers of The Rosary, Mighty Lak' a Rose, A Day in Venice (Suite), Nar-cisuus, Ohl That We Two Were Maying, Barchetta, Mon Desir, and other numbers, in presenting this cover portrait of the composer of these great favorites.

Presser's Manuscript Volume

quality paper ruled for music writing. Here may be kept all of those priceless examples given by the instructor; in this book may be copied those problems especially well solved, those themes that inspiration has brought. In connection with the latter thought, we believe many composers would find a book of this kind useful.

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used in the chorus.



Ten Famous Solos For Clarinet, Cornet, Alto Saxophone, and Trombone with Duet Parts and Piano Accompaniment

In most school bands and orchestras there are certain individuals who seem to advance more rapidly than others. These players can be entrusted with the performance of a solo, or a part in a duet or larger ensemble. In the case of wind instrument players these solos need not be brilliant concert selections—a melody arrangement of a

popular air will suffice. Then, too, there are some who have gradu-ated from school and who are no longer eligible for the school's musical organizations. All of these do not wish to join professional All of these do not wish to join professional or local amateur band and orchestra organi-zations. We believe many would be glad to get together occasionally for an evening's pleasure, playing over satisfying and not too

difficult pieces. Therefore, we are publishing this series of solos or ducts for Clarinet, Cornet or Trumsoles or ducts for Clarinet, Cornet of 1700-pet, Alto Saxophone, Trombone or Baritone (Bass Clef). Each book will have the same ten solos—Mighty Lak a Rose, By the Waters of Minnetonka, Recessional, I Love Life, The Gyngy Trail, I Heard the Voice of Jenus Say, My Heart Is a Haven, The Green Cathedral, I Shadh Not Pass Again Green Cathedral, I Shall Not Pass Again This Way, and Awakening. A solo and duet book will be published for each instrument and these will be interchangeable, making it possible to play Clarinet and Cornet duets, Cornet and Trombone duets, etc. The Piano without book ways be used with all

chnic. The contents will include selections from many of the great composers including Czerny, Bach, Handel, Heller, Mozart, Bee-Czerny, Bach, Inandei, Incler, Incart, De thoven, and Liszt, with study suggestions, special editing, fingering, and pedaling. This book may be used by pupils who have advanced well along in, or who have finished, first book in adult instruction.

A single copy may now be ordered, to be de-livered when published, at the special advance of publication cash price of 40 cents a copy,

Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing By Harold Locke

For the piano student in the second of study, there is often need for melodious material to supplement the method used, material which the student looks upon as at-tractive pieces but which the teacher finds In another note on these pages will be will cover the essential technical points at found the announcement of the publication

postpaid.

124

Birds of All Feathers A Munical Sketch

By Mildred Adair Many teachers have already begun to make preparations for the annual or graduat-ing recital of their pupils. To those who have classes of juveniles we earnestly recommend consideration of this soon-to-be-published playlet. Many, no doubt, are familiar with Miss Adair's two previous works, In a Candy Shop (50c) and From Many Lands (50c); musical sketches that have enlivened many

a piano recital program in seasons past. Even if some solo and ensemble numbers Even if some solo and ensemble numbers are now in preparation, there will be ample time for rehearsing this playlet after copies of *Birds of AB Peathers* are delivered to these who ordered them in advance of pub-lication. We hope to have this book ready in a very short time. Not only will the violin solo, rhythm band

number, musical recitation, and children's songs included in this playlet bring touches of novelty to your recital, but they also will furnish a continuity that will prove quite leasing to the audience. Although the costuming and staging may made quite colorful, the production need

There is still time this month to order single copies of Birds of All Feathers at the However, there are many pianists of abil-ity who enjoy playing music of the quiet, contemplative type, music of a dignified character, and, of course, there are many church and Sunday School pianists who rank high in genformer difference. special pre-publication price, 25 cents, postnaid

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to sing in groups is agreed that there is a dearth of acceptable 1

Finance Studies for the Ground-Light and with the parts in addies of the studies of the special of the special

sit beside Johnny and Mary, who are just commencing the viola. To provide a special *ad libitum* part for these players, one which generally duplicates the melody an octave higher, we have prethe melody an octave higher, we have pre-pared a Solo Violin book which utilizes the third position and octave harmonic with fourth finger extended. The use of this part for doubling the melody in the octave is quite effective and adds brilliance and color to the instrumentation. The second

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Evening Moods

Album of Piano Solos

received since the initial announcement of this book's forthcoming publicatiou. There is still time this month to place your order for a copy at the special cash

Around the May Pole

By William Baines

For the benefit of those who may not

bave read previous announcements, this book includes, in addition to the music and the

descriptions of the dances, two songs and directions for costuming the participants and for setting the scene. There is also a brief

Marian

and the

This is positively

at the special advance of publication price. Within a

very short time we expec

to bave copies in the hands

Album of riano solos In compiling a book of piano pieces in grades four and five, publishers, as a rule, select mostly compositions of a brilliant char-acter. Students in these grades have at-tained some degree of proficiency and their have together the theory of the solution of the desire to display these accomplishments must not become expensive, as crepe-paper cos-tumes and decorations will suffice. considered However, there are many pianists of abil-

Every one in the field of training young folks

Almost every grade school beginners' high vorce; while the requirements of allos, credestin has one or more violinists who have informers, and bases will be nert in the vol-have not have progressed beyond the first volumes are identical. Position stage of violin playing, Naturally, these "star" performers are not satisfied to beside johuny and Mary, who are just publication cash pice of 30 cents each, peat-tic school playing and play, who are just publication cash price of 30 cents each, peatpaid. Be sure to specify whether the high or low voice is desired. Eight May Pole Dance Tunes for Piano with Instructions for Dancing

In Song and Speech

of advance subscribers so that rehearsals may be started for the forthcoming May Day celebrations.

outro difference of the publication of the first volume of this new vocal in-struction book for classes and in schools. As it will be several months before any class will complete the work in Volume One,

(Continued on Page 125) AGUIRTISEMENT

Singing Melodies

Sacred Choruses for Men's Voices A Collection of Piano Solos with Words Every men's chorus will have need at some time for a collection of sacred numbers So many piano teachers know how well the some time for a collection of sacred numbers such as this new book contains. For those institutions and academies which boast a men's choir, the book will be invaluable as a ment of the book will be invaluable as Presser catalog measures up with a large offering of easy piano teaching pieces, that we metriziona and academia videti o luest a se metri choir, the body the service of worship i Lated from to many fine arrangemento 3 the luest service of worship i Lated from to many fine arrangemento 3 the luest service of worship i Lated from to many fine arrangemento 3 the luest service of the latest set i Lated from Market service of the latest set i Latest service of the latest service of the latest service of the latest of the collection, serveral assess. Easter, etc. a for the collection, serveral assess. Easter, etc. and def for us guidelitation, oriers for the latest service of 30 cents, postpaid. little more need be said about this album than that our editors have chosen for it a

Six Octave and Chord Journeys Piano Study Pieces By Irene Rodgers

By frene kougers The various stages of proficiency atlaned by piano students of today usually are reached by means of "journeys" through pleasing studies, or books of exercises and pleasing studies, or books of exercises and pieces. Octave and chord studies, at best, are not exactly exciting, but in this book aix attractive, melodious plano compositions give the student nn introduction to octave and chords that should lay a secure foundation for future technical advancement.

We call the attention of piano teacher especially to this new work and suggest that church and Sunday School pinnists who rank high in performing ability. For such as these, this book is being made. That there is a genuine demand for a book of this kind is shown by the many orders that have been received since the initial announcement of this hop?'s forthcomic sublastic they place an order for a copy now while it is obtainable at the special advance of publication cash price, 25 cents, postpaid.



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From the immediate response to our first announcement of this new book, it is apparent that a folio of easy little marches or band is just what many supervisors and band leaders are looking for.

Our statement that the arrangements of this book would be prepared by one of the foremost bandsmen in the country is justified by our present announcement that none other than Mayhew Lake of New York has arranged this entire book. Mr. Lake's work as band leader and arranger needs no comment here. His popular radio programs and many published compositions and transcrip-tions are familiar wherever band music is known. The parts are easy and thorout cross-cued for small combinations. In Mr. Lake's own words, "These marches remain first grade in all parts, with each instrument confined to the smallest practical range, and

ill sound 'big'." Thirty-one different books are being publast month during which this book may be ordered lished, as follows:

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While the advance of publication cash price for each individual book is 15 cents. specia inducement to secure 25 or more assorted parts is offered at 10 cents each: the Piano (Conductor's Score), 25 cents, postpaid.

Advance of Publication Offer

Withdrawn

When many school music educators returned to their desks after the Christmas holidays they found there copies of an eduholidays they found there copies of an edu-cational work that they had been expecting for several months. Early in January we published the first volume of *Educational Vocal Technique*, reserving the publication of volume two until such time as our me chanical department can complete the work of engraving and printing. Therefore, this month, we are withdrawing from the lists of advance of publication offers Educational Vocal Technique, Volume One which is now

on sale at all music stores, or can be ob-tained from the publisher. If you are interested in class vocal instruction, be sure to get a copy of this book. It may be bad for examination. Educational Vocal Technique, by W. Warren Shaw, in collaboration with George L.

vocal classes, based on the vocal method of Mr. Shaw that bears the endorsement of such artists as Tibbett, Tokatyan and Jagel, and arranged for school use by Mr. Lindsay, who is Music Director of the Philadelphia Public Schools. The work is a well planned series of vocalises, song studies, and art songs and its use should do much to improve the quality of school chorus singing. Price, \$1.00.

The Paint That Staved

The Paint I hat Stayed Basettin here autionism the walk were beautified by a cost of paint but not may anoth dipped before it. Sense to these this authorium was repainted, with the same sense withs. Ferentually one of these paint jobs proved successful. Perhaps it was just some the dipped successful and the sense proved successful. Perhaps the same sense of the sense sense sense sense sense and the prepare the walk to hold the cost that faulty proved permanent. The sense sense sense sense sense sense perhaps certain indefinible lements make sense perhaps certain perhaps the sense sense sense period sense sense sense sense sense sense sense period sense sense sense sense sense sense sense period sense period sense period sense period sense sen thing different in the paint unsuccessful cents of the acceptance of successful cents of the acceptance of successful at least terms of successful

ceeding numbers. Compositions which never get beyond the

first edition in a publishing house are like the unsuccessful coats of paint which peel off and are forgotten, but on the publisher's printing orders of editions to replenish stocks ve find the numbers which seem to have established a permanency. Listing some of the numbers selected from last month's printing order here gives opportunity for teachers and professional music workers to name some of these selections as ones they would like to have the THEONORE PRESSER Co. send to them with examination privileges so that they thus may make acquaintance with works which are making headway and which pre-

iously had not come to their attention SHEET MUSIC-PLANO SOLOS

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call. They should be here now.'

ITALIAN SPINET

Seventeenth Century

became most popular in Germany. Bach

preferred it to the pianoforte and Mozart

and Beethoven both used it. It seems there

were certain tone effects that could be

"This particular one was made in Ger-

many in 1751. It has a greater range-

five octaves and a third-than clavichords

usually had and is more lavishly decorated.

the piano turning to another visitor, "is a

virginal. It was much used in England

during the sixteenth and the beginning

of the seventeenth centuries, though its

tone was thin and feeble. The strings were

plucked and not struck by hammers as

were those of the clavichord. There were

double virginals too, a large virginal with

an octave instrument fitted into the side.

but we have none of these to show you.

"Here we have a spinet which was made in Italy in 1577. It, too, was played by

plucking the strings with plectra. Its name

comes either from the spina, a thorn, or

"As with other instruments, the cases

pearls, emeralds, rubies, sapphires, tur- remarked the flute.

"This box-like instrument," continued

produced only on the clavichord.

By Purie Rodriguez My first is in SMORZANDO. And also in STRINGENDO.

My second is in CALANDO, And also in CRESCENDO.

My third is in OTTAVA, And also in OBBLIGATO.

My fourth is in LARGHETTO, And also in LEGGIERO. My fifth is in ESPRESSIVO, And also in ENERGICO.

My whole is very important in music

(Answer: SCALE)

A Musical Valentine By Carmen Malone

I wanted very much to greet This birthday month of two great men, With stirring tunes of dignity And honor, on my violin.

I wanted very much to tell Their stories with a sweep of bow, A nimble stopping of the strings, And perfect pitch, both high and low.

But February came too soon; For so contrary are my hands, They will not play a stirring tune, Although so firm are my commands!

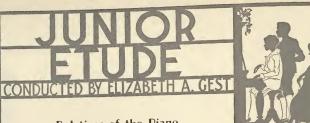
I sympathize1 Of course I know hands have not been playing long; But I resolve they will perform So well next year no note is wrong.



This February I shall play The pieces which I know the best, In honor of St. Valentine-Each tone shall be a music-fest.

And every note I read and play Shall be a Valentine from me Upon their birthdays-Lincoln, and George Washington, in memory.

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Relatives of the Piano

By Mary Clemens Furze

"Ho HUM," yawned the flute from its quoises, amethysts, jaspars, agates and case in the window of the Music Shop, garnets." "another dull evening a head, I suppose". The piano now turned to the fourth "I hardly think so," replied the baby visitor. "This is a harpsichord. It is also

grand piano. "We should have some a keyboard instrument, its strings being everybody. Therefore as a means of learnplucked. There were different kinds of ing the relation of one note to another, "Visitors?" exclaimed the violin. "Who

harpsichords with peculiar names, such as let's pretend that a clavicytherium, clavicymbalum, and clav- whole note is w I have invited some of my relatives to icembalo. The oldest harpsichord in existence is a clavicembalo made in Rome in As the piano spoke five oddly shaped 1521. Its outer case is covered with leather and very old instruments came into the finely stamped in gilt and lined with green velvet

"Some harpsichords had two keyboards means that there would be \$2.00 in every "First," the piano said, "I want to introduce to you the clavichord, this instru- in front and a small octave instrument or ment that looks something like a piano, spinet built into the side, but they were be valued at \$1.00. very rare. During the sixteenth, seventhough not so large. The clavichord was first known in Italy in the 1400's but it teenth and eighteenth centuries the harpsichord was as important as the piano is sure that there is \$2.00 in every "purse" today."

The piano turned to the fifth and last visitor. "This piano, though by no means the oldest, is one of the queerest I could show you. It was made in Amsterdam in 1810. It is seven feet tall, over four feet wide and two feet deep. It has six octaves and six pedals. Its case is of mahogany. Each of the two legs under the keyboard represents a lion's head and

"The first pianos were really harpsichords and in the eighteenth century were called grand pianoforte harpsichords and fortepianos. The grand piano was shaped

FRENCH HARPSICHORD

Elaborately Carved. Eighteenth Century

like the clavichord."



"purse" and that every guarter note would

In the following exercise place the

Dollars and Cents

By Gladys Hutchinson

DOLLARS and cents mean something to

...\$4.00

2.00

whole note is worth

half note is worth

sixteenth note is worth. If the measure signature is two-four it

quarter note is worth ...

eighth note is worth

6 1

The Musical Doctor

By Annette M. Lingelbach TEDDY had just come home from his

health examination. While he visited the doctor only twice a year, he played doctor at home once a week, by pretending to be a musical doctor. Carefully he examined his patient, called "His Musical Self." By playing through his lesson, he could judge his patient's state of health. If the lesson was good, he cheered his patient by the news of his rapid recovery. If the lesson was poor, he recommended certain remedies that, taken in regular doses, would mean the return of health and good spirits. For stiff fingers, he prescribed Czernypills of daily etudes. For faulty tempo, he named bottles of scales in all the different rhythms. For dull phrasing, he spoke of daily spoonfuls of dainty slurs, issando runs, pearly arpeggios, and graceful legato. For wrong notes, he advised regular medicine of read-out-loud and slowly-hands-first-alone, which was to be taken, just before the patient played his piece. No matter what the ailment, comnon or rare, old or new, Teddy the Musical Doctor, always had a remedy for it.

like the harpsichord and the square piano Having discovered what was wrong, and prescribed the necessary medicine, Suddenly a clatter was heard on the comes either from the spineti, a tworn or Susuemy a cuater was neare on use and prescribed the necessary measure from the name Spinetit, a Venetian who invented the oblong form of the instru-invented the oblong form of the instru-scalaimed the clavichord, "The milkman practice his advice daily at the pinn. For the time soon came for his lesson, and So the queer old instruments disappeared the time soon came for his final and when his teacher gave him his final and of spinets were very highly decorated, in-side and out. See how this one is orna-of pleasure. done that week, he wanted it to be a good mented with ivory and almost a thousand "It toys a pleasant evening after all," grade, and pass the musical health examination.

THE ETUDE

JUNIOR ETUDE-(Continued)

The Boys Play a Duet

time, and also sat down and rose from

Musical Arithmetic Puzzle

By Stella M. Hadden

was born.

month.

THE YEAR of Haudel's birth, PLUS

Kodak Pictures

cellent kodak pictures of clubs and classes,

awaiting their turn for publication, but of

course, only one or two can appear each

There is one picture in the Junior Etude

files at present, very good and clear, but

with no name or identification of any

kind, except "Merry Musicians, Class

1935". There are forty members in the picture, boys and girls. The picture is a

Merry Musicians, please send us

large print, about eight by ten inches.

The Junior Etude has some very ex-

By Daisy Lee

EDWIN and Howard had just finished stage," went on the teacher, "and go playing their duet, and Miss Benson said through the duet once more." was very good, indeed. "And," she continued, "when you play it for the P. T. A. meeting tomorrow, be sure to remember first with Edwin following close behind. that the one playing the primo (treble) Then when you are both near the piano part takes care of the pedals. There are bench you should pause, and bow to the more runs and extra notes in this part, audience. The primo player," she conand if the bass player pedaled according to his music it might blur the higher bass player the left end of the bench."

"So that's why you asked me to do the boys. pedaling !" exclaimed Howard. "Yes," nodded the teacher. "I also had to put your hands on the keys and start Edwin turn the pages because his right playing!" interrupted the teacher. "Wait arm is nearer the center of the keyboard until you have the music fixed; the bench

and he can easily reach up and turn the just the right distance from the piano, music with this hand. It would be awk- and your feet on the pedals!" ward for you to reach so far with your Once again the boys crossed the makeright hand, and few people turn pages well believe stage and played their duet. This time they carefully placed and removed "Who should carry the music?" Edwin their hands from the keys at the same

inquired. "The bass player, who walks in last," the bench together. replied Miss Benson. "And be sure to "That looks much better!" praised Miss place it on the piano ready for playing Benson. "I'm so glad that you remem-before either of you sit down on the bered to bow again after playing, too!" bench.' "Let's pretend that this studio is a promised.

Letter Box

Letter Dok Am Jerster Handler Stretcher Her bereiter auf die Verlaher der eine Ander Keiter bestehen keine Verlaher die Verlaher werden die Verlaher die Verlaher die Verlaher die Verlaher die Verlaher werden die Verlaher die Verlaher werden die Verlaher die Verlahe

DEAR JUNIOR ETUDE: I live down here in the Carlbhean Sea on the Virgin Island of St. Croix. I take plano lessons, and ended the St. Croix Music Club. We form a Ended the St. Croix Music Club. Mold meetings once amonth. I am sending you a kodak picture

From your friend, ALICE B. NELTHROPP (Age 14), Estate Granard, St. Croix, Virgin Island.

Answers to November Puzzle: S-chubert E-lgar H-avdn S-chumann

M-ozart

PRIZE WINNERS FOR NOVEMBER PUZZLES: Class A, Ethel Stech, (Age 15), Illinois Class B, Barbara Nance, (Age 11),

10), Texas.

FOR NOVEMBER PUZZLES:

FEBRUARY, 1936

The JUNIOR ETUDE will award three 1714 Chestnut Street, Philadelphia, Pa., pretty prizes each month for the best and before the eighteenth of February. Results neatest original stories or essays, and for of contest will appear in the May issue. Put your name, age and Class in which

answers to puzzles. Any boy or girl under sixteen years of you are entering on upper left hand corner age may compete, whether a subscriber of paper and your address on upper right "Howard," she directed, "you, as the

or not, and whether a member of a Junior hand corner. If your contribution takes primo player, should come on the platform Club or not. Class A, fourteen to sixteen more than one sheet of paper do this on years of age; Class B, eleven to under each sheet. fourteen; Class C, under eleven years of

Subject for story or essay this month, "Rhythm in Music." Must contain not over one hundred and fifty words. When schools or clubs compete, please have a preliminary contest and send in only the best five papers. tinued, "goes around the right and the "Oh, that's easy to do!" declared the All contributions must bear name, age

and address of sender, written clearly, and all of the above conditions will not be "But you must not be in such a hurry be received at the Junior Etude Office, considered.

Why Music Is Necessary Why Music Is Necessary (Prize Winner) (Prize Winner)

JUNIOR ETUDE CONTEST

(Prize Winner) Many people never really THINK. Music measures and the service of the service of the term of the other service of the service term of the other service of the service many things at never you have to use your service service of the service of the service term of the service of the service of the service term of the service of the service of the service term of the service of the service of the service term of the service of the service of the service term of the service of the service of the service term of the service of the service of the service of the term of the service of the service of the service of the service term of the service of th "That looks much better !" praised Miss "We'll do even better tomorrow," they

BETTY MAUS (Age 9), Class C, Illinois

Why Music Is Necessary (Prize Winner)

Schubert's age, PLUS the number of sym-(First Winner) Mang people lack the power to conversite, develop a these powers since the increasing of a scale reality of the source of the article over their sources to branch that were and over the sources to branch that were and cover the source to branch the source of the branch the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the source of the source of the language the source of the so phonies written by Beethoven, MINUS the number of letters in Brahms' first name, PLUS the number of strings on a violin, PLUS Haydn's age, PLUS the number

of semitones in an octave, will give the year in which the composer of Traumerei Who was he and when was he born? (Answers must give the entire problem.)

DAPHNA M. HOENE (Age 12), Class B. Arkansas. HONORABLE MENTION FOR NOVEMBER ESSAYS:

By Marwin S. Cassel (Age 9). A person who has started a new pice should aways particles very slowly and not take too relating a new pice to take each hand along the starting a new pice to take each hand along a starting a new pice to take the start hand away finished the pice, then start going krok-wards, make the list two lines, then the hard have finished the pice, then start going krok-tering and the pice. The start going krok-tering and the pice of the start of the pice the beginning the way. There for anyone until the take the start of the son of the well-known composer, Marcharca.

(A blind Junior)

Musicians play with joyous tone, Or make the music sob and moan. I wish that I could do the same-With unskilled hands I try in vain.

My fingers change to thumbs, it seems, As I try out some strange, new themes; And when I try to smooth the bumps My fingers just wont make the jumps.

If I should practice every day, Perhaps some time I'll learn to play As other good musicians do, And entertain folks just like you.

So I shall always practice hard And try for "good" on my school card; And then, perchance, some future day You'll hear me marvelously play





Do not use typewriters and do not have

Competitors who do not comply with

any one copy your work for you.

IUNIOR VIOLINISTS Rieser Family, Ohio

How to Practice the Piano By Marwin S. Cassel (Age 9)

TRIALS of a Young Musician

By Frances Wilson (Age 11)



The initials rearranged spell "Messiah",

Virginia. Class C, Helene Grace Beckman, (Age

HONORABLE MENTION

FOR NOVEMBER FUZZLES: Nancy Ingram. Anne H. Kingen, Helen Erday, Marie Lamoch, Florence Hoyman, Bilens Kalpanek, Erza Huber, Ethel Mont-gomer Hopkins, Minna Wellch, Altw. An-Gen Weymouth, Dorothy Flaisted, Josephine Fraser, Rolert Jackson, Kent Abright.

your address so that some time we can the great oratorio by Handel. print your nice picture.

Mexico's Significance in Present Day Music

(Continued from Page 80)

passage from his Arietta, played by Iturbi, two hands! best illustrates this point, Ex.7

10 10.00

Ponce, who, though he uses everyday

themes, never seems trivial, and who plays his own Estrellita so exquisitely and

rhythmically that it becomes a thing of beauty, was born in Mexico near Agua-

calientes. Followed years of Germany'

rigid training; study with Enrico Bossi in

Bologna, Italy; and eight years under

Dukas in Paris. For a little more than a

year he has been director of the Mexico

City Conservatory, filling the post once

occupied by his former pupil, Chavez. This

conservatory, incidentally, is supported by

has approximately eight-hundred pupils and

sixty professors, most of the latter being

the aforementioned first composers of the

land. Pupils come, after they have finished

school, and at their own instigation. No

one pays unless he can afford it. The only

requirement is a preliminary audition at

which the applicants must prove they are

intelligent and have good musical ears.

This is done, says a newspaper report, to

avoid wasting time on people who are not

tions of his works for orchestra distinguish

Rolón. Of his piano compositions the finest are his three "Indigenous Dances." How-

ever, a massive piece of work is his or-chestral "Cuauhtemoc," in four movements,

built on Zapotecan themes. He was born in Jalisco in 1883. In 1895 he began to

interest himself in music, which date h

has commemorated in an orchestral suite

of two parts: "Gallo (midnight serenade) Romantica" and "Fiesta." Obviously this

comprises the musical memories of his

mixture, just as the Mestizo is a mixture

of Spanish and Indian. The uses Rolón

makes of typical rhythms are piquant and

Allegro moderato

128

youth. He calls it Mestizo music or

destined for a musical career. Study abroad and many foreign produc

the government At the time of writing.

63 - - - - - -

Poems' for voice and piano are lovely and on primitive Aztec themes. Into this be dents in the higher grades are learning worthy of not because they are the best are worthy of a place in any singer's rep- has put all his knowledge of folk music, the best of the folk songs of all the Ameriertoire. Intriguing melodically, rhythmi- gang and through his song arrangements and cas and other foreign countrils, cally and contraputally is his "Sonata musical articles for the publication, "Mex- Since 1895, Julian Carrillo Breve" for violin and plano. He has dedi-ican Folkways," which, incidentally, con-cated to Andres Segovin thirty-eight newly tains the most authentic of all collected Germany's Nikisch) has been working on combetod works for mitter concenters material are not and then the second completed works for guitar. For orchestra material on native music and musical cus-he has *Jonaz y Conto de Jaligon Merico* toms. "El Retorno," because it is a pag-ad cycle culied 'Chapategee," of which can in which many things pass in review, plicated, but it seems to be simply a sys-the first two parts are impressionistic and can therefore be applauded for being terms of writing music by mumerals. Members of Mexico's musical ranks who the first two parts are impressionistic and can therefore be applauded for being terms of writing music by a sys-the first two parts are impressionistic and can therefore be applauded for being terms of writing music by a detailful it ago are Ritardo Castro. Carlos del Cas-the third a realistic musical generation and hyphens, and is thrilling, may seems it has a number of interested all modern music is gaining definite char-nets. Hough who heard by the writer it was backers. More noteworthy than this to F, Villanueza. Esparza Oto, composer tra uselges mores. Le cances, be cance be clude a build we have be applied by the writer it was backers. completed works for guitar. For orchestra material on native music and musical cus-the "Sonido Trece" (the thirteenth sound). tra, useless notes. He cannot be called a played by Salas on the piano and thus re- most people is that fact that Carrillo, when of "*Mi Viejo Amor*," sung by Tho Schipa, modernist beach be after such as the date of the such be after such as the date of the such be after such as the date of the such be after such as the date of the such as

written and published, besides the oft-sung composers is Angel Salas who has lately ment in the Department of Fine Arts, all life are the two very fine pianists, Salvador "Estrellita," many other traits proceeding completed "Estedling," many other truly noteworthy composers is Angel Salas who has lately ment in the Department of Fine Arts, all the are the two very me pauses, Salador "Estedling," many other truly noteworthy completed a pageant for symphony orches-and worth while compositions. His "Three tra, "El Retorno de los Dioses Blancos," Mexico's indigenous songs, and the sub-porce," for who and are sub-areador they are husband and wife. They are Since 1895, Julian Carrillo (born in

be was surector or the atcast of synapsion and writes other sings in the same field-Orchestra some years past, brought to die style. Although he is heartily derided Mexico some of the previously unheard by Mexico's intellectuals, a man who has captured the musical fancy of half of Mexico should not go entirely unnoticed: Augustin Lara. His music is composed on themes given him by someone else, and it is said that he cannot read notes at all.

But he has many published compositions all bearing a decided similarity to each other, and he often plays his own music over the radio. It is evident, from a study of Mexico's

music, that all of its composers have learned much from the weaving counterrhythms of the Mariachi. No matter how abstractly they write, their works are impregnated with these. Mexico, however is rapidly developing in its sophisticated music the individuality that has always been apparent in its native music; and, because it is artistic, it will eventually become not purely nationalistic but universal.

SELF-TEST QUESTIONS ON MISS ARVEY'S ARTICLE

- 1. The musical styles of what nations have influenced that of Mexico?
- 2. Who was the first strong advocate of native Mexican inusical art for Mexico?
- 3. What part has music in the every day life of the Mexican people?
- 4. Describe the Mariachi and the style of its music.
- 5. In what form is most of modern Mexican music composed?
- 6. Describe the musical educational proaram of Chavez.
- 7. Who is the people's favorite among Mexican composers
- 8. Name five other Mexican composers of

Musical Pepper Box

Armstrong Gibbs tells this story. "Once a performance of Lohengrin was mounced at Covent Garden, and Carmon had to be substituted almost at the last noment. In the gallery, a man watched Act I with every evidence of perplexity. When the lights went up, he turned to his neighbor and said: 'Where's the swan I've heard so much about?

is Carmen,' was the reply. why I know

one, as he put on his hat and coat to go

A Lyric Limerick

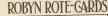
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FOR THE PIANO

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****** WHAT DOES IT TAKE TO MAKE

By American vocalists have met with such wide success in opera, or in concert, as has Richard Crooks. Ris article gives many details of the process of technical development and the years of apprenticeship that must precede wide recognition as an artist, and because of this it will be especially helpful to students who are really ambitions. THE PICTURESQUE STRUGGLES OF JULES MASSENET By Maurice Dumesnil

Next Month

THE ETUDE for MARCH 1936, Will Include These Features Rich in Practical Interest

A SINGER?

By Richard Crooks

The distinguished French planist and locture makes some extremely interesting revelations relating to the youthful struggle and career of Massenet, which will greatly entertain readers of THE ETUDE

REGINNINGS AND ENDINGS By Dr. Percy Goetschius

This renowned American theorist gives invaluable advice to students of musical composition. In this splendid sticle, which will run through two issues, Dr. Goctschus takes up the Loportant matter of how to begin a piece and how to end it, as illustraied in the works of the masters.

THE MARCH THROUGH THE CENTURIES By Nancy D. Dunlea

An interesting account of the development of the march through musical history, with a list of the most famous and most practical compositions, for use and study, in this form.

WAGNER'S HOUSE OF HAPPINESS

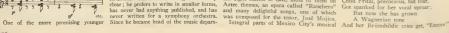
By Norma Ryland Graves If you would know of the happy years which Wagner spent at Tribschen, the beautiful place by a Swiss lake, where he wrote "Die Meisteringer." "Bieg-fried," the romanite Sugride Lidyi and completed several others of his works, don't miss this Tomanite in the several others of his works,

OTHER INTERESTING ARTICLES by distinguished teachers and practical worker in a dozen musical fields, PLUS 22 pages of the finest new music obtainable

The only contemporary Mexican com- classics-all nine of Beethoven's symposer who writes mostly for the voice is phonies, for instance-and it is said he was young Luis Sandi. His only piano works the first to introduce impressionistic mu-are included in a "Triptico Grotesco." sic. He is better known as a conductor Mariachi, and it is true that this is not El Venado, also by Sandi, is for a small than as a composer and now has an orchestruly Spanish, nor truly native; it is a orchestra of native instruments, and it is tra of his own. on primitive Yaqui themes. His songs are "Mexico knows Mananitas in Acapulco

short and independent of their accompani- better than it knows Gomesanda," remarked Carmen backwards,' rejoined the perplexed ments. Sometimes he uses the voice solely Antonio Gomezanda of one of his songs,

41 -



In his 'Harka'' (Japanese songs) ne use in orthany as a orthanic concert plantst, plays a distinct individuality and a distates (Goneranda now teaches in Mexico City, for the use of the voice as a display in-near his birthplace, Jalisco. He has writ-

for the use of the vote as a uppus are used up normalized particular to the vote and upput the prefersion with the prefersion

"'Oh, the swan is in Lohengrin, and this

THE CUREO PRESS. MEC.

'Carmen . . . Carmen .

* * *



THE LAST ECHOES of the rich, golden vc e die away . . . for a second heavy with suspense, utter silence grips the distinguished audience in the Metropolitan Opera House. Then ... Crash! ... a spontaneous roar of applause! Encore follows encore . . . until a beautiful woman, alone on the stage, hides her face for a moment in a floral tribute . . . to conceal . . . who knows? . . . tears of happiness, perhaps. Grace Moore returns to the Metropolitan . . . scene of her earlier triumphs . . . in "La Boheme". Even if you

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